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THE
FROGS OF ARISTOPHANES

WITH
ENGLISH NOTES:

ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

THE

FROGS

13.

OF

ARISTOPHANES,

FROM

THE TEXT OF PORSON, BASED ON DINDORF'S,

WITH

ENGLISH NOTES,

PARTLY ORIGINAL, PARTLY DERIVED FROM THE SCHOLIAST
AND OTHER COMMENTATORS.

FOR THE USE OF STUDENTS.

BY THE

REV. HENRY PARKER COOKESLEY,

TRIN. COLL., CAMB.

EDITOR OF THE *PLUTUS* AND THE *BIRDS*.

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PREFACE.

IN offering the *Frogs* of Aristophanes, the third play of that celebrated Comedian, which I have now the honor of editing, I am encouraged, in laying it before my classical readers, and the learned world, by the very favorable reception, with which my former efforts, as annotator to the *Plutus* and the *Birds*, have, so far beyond my most sanguine expectations, been distinguished by them. An honor not slightly to be appreciated, where so many scholiasts of antiquity, and such hosts of erudite successors, have preceded my humble efforts; which, it must be admitted, have served to pioneer my way through the accumulated difficulties of language, and obsolete allusions, that so often obscure the brightest flashes of his genius, render blunt the keenest strokes of satire, and weaken the Attic wit, and irresistibly Comic, though often, it must be confessed, too farcical humour of his sarcastic vein: still such auxiliaries as are generally available, are rather calculated to create a conscious diffidence, than to inspire a reasonable confidence in any fresh attempt at elucidation. And although the lights which have preceded us, must necessarily facilitate each future endeavour; yet in taking a retrospect of what has already been done by our predecessors, and also the very ingenious translations which have more recently appeared in our vernacular tongue, (familiarizing the English reader with the

inimitable spirit of the great original, and as it were naturalizing him in our native soil,) we cannot but rather shrink from contrasting our backward undertakings, with their more Herculean exertions, than feel to derive the necessary support from their successful researches.

But may not we moderns, without hazarding the charge of presumption, lay claim to some credit, in selecting, collating, and rejecting, among the mass of conflicting opinions; and of embodying such as have appeared to us the most probable constructions and definitions; epitomizing and presenting the most striking illustrations from the best authorities (which we have been obliged to consult) among the numerous commentators of this author, with which all ages abound? I trust the successful reception of my former attempts offers not too flattering a solution of the question, in presuming that we may! And further, to avail myself of the trite but pertinent allusion in corroboration of the hope; it must be admitted, that we moderns, although pigmies in the comparison, when elevated on the shoulders of the Giants of antiquity, have morally as physically, our comprehension proportionably extended, and embrace a commensurate greater multiplicity of facts. This emboldens me to trust that even my own inconsiderable efforts may not prove irrelevant, in attempting to redeem in part the very favorable auspices of my indulgent contemporaries.

The following play is the triumph of personal satire; and it attacks the Athenians no less in their political than their poetical opinions of men, in a strain

of sarcasm, which perhaps has no parallel but in the Satires of Juvenal. The particular design of it was to wean the people from their great partiality to the compositions of Euripides, who is supposed to have died the preceding year. In plot and design, it bears a strong resemblance to the celebrated *Rehearsal* of the Duke of Buckingham: and I cannot take leave of this subject without paying a compliment due to the translations of this play by Mr Frere, the greatest living master of the sportive style of poetry, a few specimens of which Mr Coleridge has given us in *The Friend*.

Suffice it, whatever his translators and annotators may have done for him, it is admitted by universal consent, as well by the contemporaneous authorities of the author himself, as by more modern corroborative criticism, that his plays exhibit the truest representation of Grecian manners, and the best history of the Athenian republic of any extant. And who so capable of judging of the purity of his art, and the fidelity of his pictures, as those who lived the nearest his own time? whose praise he appears so abundantly to have merited, by the inexhaustible fecundity of his humour; which, as with a torrent of irresistible raillery, overwhelmed all obtrusive vanity, hypocrisy and vice. And although what to the more chastened ears of modern delicacy, and the refinement of a British audience, might frequently appear vulgar, low and scurrilous; to the *οἱ πολλοί* of an Athenian throng, no doubt was highly characteristic, sparkling with wit, and well directed strokes of personal satire.

But while Aristophanes has been thus deservedly extolled by his numerous admirers, it is but reasonable to be expected that an author, who so unsparingly lashed the follies of his age, and who was so severely sarcastic on his contemporaries, must have excited a retaliation in some degree proportioned to his inflictions and his great popularity. And here it is not a little humiliating to reflect on the uncertainty of human celebrity, and on what slight foundations are built the most stupendous pretensions of the greatest heroes as well as of the greatest bards: when we behold the same aspirants to renown no less loudly reviled and condemned by one party, than rapturously and enthusiastically cheered by the rest. And this, perhaps, fell more to the lot of Aristophanes, than to the generality of candidates; his enemies exploding his scenes for their license, coarseness, embarrassed language, and every impurity; while his friends as victoriously bear him through the contest, and crown him as the Coryphæus of Attic refinement, and of every excellence which appertains to the Comic Muse. And it is no small triumph to see, among his warmest admirers, the divine Plato, assigning the bosom of Aristophanes as the mansion and the settled abode of the Graces: and Horace himself by his sanction so powerfully confirming his claim.

Few references are given to Matthiæ, Hooegeveen, Viger, and Bos's Elipses, as they are in every scholar's hands, and are all fortunate in having good indices.

H. P. C.

SWANTON NOVERS,
NORFOLK.

ARGUMENT.

BACCHUS, out of longing affection for Euripides, is descending with his servant Xanthias to hell, bearing a lion's skin and club, with a view to strike terror into those he meets; but having first come to Hercules to enquire into particulars concerning the roads by which that hero, when he made his journey after Cerberus, travelled, and having had a short conversation respecting the Tragedians, he sets out to execute his purpose. On arriving, however, at the lake Acherusia, Xanthias, not being admitted by Charon to his boat, because he had taken no share in the sea-fight at Arginusæ, passes round the lake on foot, while Bacchus pays a diobolus and crosses, at the same time scoffing at and ridiculing the frogs that are croaking on the passage. But after this in hell, affairs being now in hand, the Mystæ are seen in the form of a Chorus dancing on the stage, and hymning Iacchus: and Bacchus, with his servant, falls in with them. But when those who had before been wronged by Hercules lay hold on Bacchus, mistaking him by reason of his dress, they (the travellers) are for some time rather ludicrously bandied about: at length, however, they gain a secure retreat, having got round to Pluto and Proserpine. Meantime the Chorus of Mystæ addresses itself to the city of Athens, concerning the equalization of the government, the restoring their honors to persons in disgrace, and some other points. The rest of the Drama, though in unvaried metre, is elegantly and pleasingly written. For Æschylus is introduced by the way, disputing with Euripides on Tragedy, as the former previously held the first rank in the

shades below, and the latter was then laying claim to that honor and the Tragic throne. Pluto having constituted Bacchus their auditor, each of them advances many arguments; and, at last, when either party has applied with great ingenuity every possible test and mode of examination to the other's poetry, Bacchus, contrary to expectation, adjudges the victory to Æschylus, and returns to life with him.

This play is among the very best and most elaborate of the author; it was acted in the Lenæan festival, in the Archonship of Callias, successor to Antigenes. Philonides conducted its representation, and gained the first prize; Phrynichus the second, by his Muses; and the third Pluto by his Cleophon. So greatly was the play admired for its parabasis, that, according to Dicæarchus, it was acted a second time. It does not appear where the scene was laid, but most probably at Thebes, Bacchus being a native of that place, and visiting Hercules, who was also a Theban.

ΥΠΟΘΕΣΙΣ ΕΜΜΕΤΡΟΣ.

ΜΑΘΩΝ παρ' Ἡρακλέους Διόνυσος τὴν ὁδὸν
πρὸς τοὺς κατοικομένους πορεύεται, λαβὼν
τὸ δέρμα καὶ τὸ σκύταλον, ἀναγαγεῖν θέλων
Εὐριπίδην. λίμνην τε διέβαινεν κάτω,
καὶ τῶν βατράχων ἀνέκραγεν εὐφημος χορός. 5
ἔπειτα μυστῶν ἐκδοχή. Πλούτων δ' ἰδὼν,
ὡς Ἡρακλεῖ, προσέκρουσε διὰ τὸν Κέρβερον.
ὡς δ' ἀνεφάνη, τίθεται τραγῳδίας ἀγὼν,
καὶ δὴ στεφανοῦνται Αἰσχύλος. τοῦτον δ' ἄγει
Διόνυσος εἰς φῶς, οὐχὶ μὰ Δί' Εὐριπίδην. 10

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.

ΔΙΟΝΥΣΟΣ.

ΗΡΑΚΛΗΣ.

ΝΕΚΡΟΣ.

ΧΑΡΩΝ.

ΧΟΡΟΣ ΒΑΤΡΑΧΩΝ.

ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΛΙΑΚΟΣ.

ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.

ΠΑΝΔΟΚΕΥΤΡΙΑΙ.

ΕΥΡΙΠΙΔΗΣ.

ΑΙΣΧΥΛΟΣ.

ΠΛΟΥΤΩΝ.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ.

ΞΑΝΘΙΑΣ. ΔΙΟΝΥΣΟΣ.

ΞΑ. ΕΙΠΩ τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς αἰεὶ γελῶσιν οἱ θεώμενοι;

ΔΙ. νῆ τὸν Δί', ὅ τι βούλει γε, πλὴν ΠΙΕΖΟΜΑΙ.
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.

ΞΑ. μῆδ' ἕτερον ἀστειόν τι;

ΔΙ. πλὴν γ' ὩΣ ΘΛΙΒΟΜΑΙ 5

ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκευὴ φέρειν,
εἶπερ ποήσω μῆδέν, ὦνπερ Φρύνιχος
εἴωθε ποιεῖν, καὶ Λύκισ, κάμειψίας,
οἷ σκευοφοροῦσ' ἐκάστοτ' ἐν κωμῳδία;

ΔΙ. μὴ νῦν ποήσης· ὡς ἐγὼ θεώμενος, 10
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἢ ἵναυτῷ πρεσβύτερος ἀπέρχομαι.

ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὐτοσί,
ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἐρεῖ.

ΔΙ. εἶτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφή, 15
ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὄχῳ,
ἵνα μὴ ταλαιπωροῖτο, μῆδ' ἄχθος φέροι;

ΞΑ. οὐ γὰρ φέρω ἄγῳ;

ΔΙ. πῶς φέρεις γὰρ, ὅς γ' ὀχεῖ;

ΞΑ. φέρων γε ταυτί.

ΔΙ. τίνα τρόπον;

ΞΑ. βαρέως πάννυ. 20

ΔΙ. οὐκ οὖν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, οὖνος φέρει;

ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἔγω καὶ φέρω, μὰ τὸν Δί' οὔ.

ΔΙ. πᾶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;

ΞΑ. οὐκ οἶδ'. ὃ δ' ὦμος οὐτοσὶ πιέζεται.

ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ' ὠφελεῖν, 25
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

ΞΑ. οἴμοι κακοδαίμων. τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;
ἦ τᾶν σε κωκύειν ἂν ἐκέλευον μακρά.

ΔΙ. κατάβα, πανοῦργε· καὶ γὰρ ἐγγὺς τῆς θύρας
ἤδη βαδίζων εἰμὶ τῆσδ', οἱ πρῶτά με 30
ἔδει τραπέσθαι. παιδίον, παῖ, ἡμὶ, παῖ.

ΔΙΟΝΥΣΟΣ. ΗΡΑΚΛΗΣ. ΞΑΝΘΙΑΣ.

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;

ΔΙ. ὃ παῖς.

ΞΑ. τί ἐστίν;

ΔΙ. οὐκ ἐνεθυμήθης;

ΞΑ. τὸ τί;

ΔΙ. ὡς σφόδρα μ' ἔδεισε.

ΞΑ. νῆ Δία, μὴ μαίνοιό γε. 35

ΗΡ. οὔ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν.
καίτοι δάκνω γ' ἐμαντόν. ἀλλ' ὅμως γελῶ.

ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γὰρ τί σου.

HP. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων,
ὀρώων λεοντῆν ἐπὶ κροκωτῷ κειμένην. 40
τίς ὁ νοῦς;

ΔΙ. ἐπὶ τῆς νεῶς ἀναγιγνώσκοντί μοι
τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης πόθος
τὴν καρδίαν ἐπάταξε, πῶς οἶε σφόδρα;

HP. πόθος; πύσος τις;

ΔΙ. μακρὸς, ἡλίκος Μόλων.

HP. ποῖός τις, ὦ δελφίδιον;

ΔΙ. οὐκ ἔχω φράσαι. 45
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.
ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;

HP. ἔτνους; βαβαιάξ, μυριάκис γ' ἐν τῷ βίῳ.

ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ ἕτερα φράσω;

HP. μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μανθάνω. 50

ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου, καὶ ταῦτα τοῦ τεθνηκότος·
κουδεῖς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἐλθεῖν ἐπ' ἐκεῖνον.

HP. πότερον εἰς Ἄιδου κάτω;

ΔΙ. καὶ νῆ Δί', εἴ τί γ' ἔστιν ἔτι κατωτέρω. 55

HP. τί βουλόμενος;

ΔΙ. δέομαι ποητοῦ δεξιού.
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.

HP. τί δ'; οὐκ Ἰοφῶν ζῇ;

ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἔστι λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα.
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει. 60

HP. εἴτ' οὐχὶ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,

μέλλεις ἀναγείν, εἴπερ γ' ἐκείθεν δεῖ σ' ἄγειν;

ΔΙ. οὐ, πρίν γ' ἂν Ἴοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὃ τι ποεῖ κωδωνίσω.

κάλλως ὁ μὲν γ' Εὐριπίδης, πανοῦργος ὢν, 65
κἂν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·
ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.

ΗΡ. Ἀγάθων δὲ ποῦ 'στίν;

ΔΙ. ἀπολιπὼν μ' ἀποίχεται,
ἀγαθὸς ποιητῆς, καὶ ποθεινὸς τοῖς φίλοις.

ΗΡ. ποῖ γῆς ὁ τλήμων;

ΔΙ. ἐς μακάρων εὐωχίαν. 70

ΗΡ. ὁ δὲ Ξενοκλῆς;

ΔΙ. ἐξόλοιτο, νῆ Δία.

ΗΡ. Πυθάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὦμον οὕτωςι σφόδρα.

ΗΡ. οὐκ οὖν ἕτερ' ἔστ' ἐνταῦθα μειρακύλλια,
τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, 75
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλλίδες ταῦτ' ἔστι καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἀ φρουῖδα θᾶττον, ἣν μόνον χορὸν λάβη.
γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι 80
ζητῶν ἂν, ὅστις ῥῆμα γενναῖον λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὥδ' ἰ γόνιμον, ὅστις φθέγγεται
τοιουτονί τι παρακεκινδυνευμένον,
ΑΙΘΕΡΑ ΔΙΟΣ ΔΩΜΑΤΙΟΝ, ἢ ΧΡΟΝΟΥ
ΠΟΔΑ,

ἢ ΦΡΕΝΑ ΜΕΝ ΟΥΚ ΕΘΕΛΟΥΣΑΝ ΟΜΟΣΑΙ
ΚΑΘ' ΙΕΡΩΝ, 85
ΓΛΩΤΤΑΝ Δ' ΕΠΙΟΡΚΗΣΑΣΑΝ ΙΔΙΑΙ ΤΗΣ
ΦΡΕΝΟΣ.

ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει;

ΔΙ. μὴ, ἄλλὰ πλεῖν ἢ μαίνομαι.

ΗΡ. ἦ μὴν κόβαλά γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν.

ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται. 90

ΔΙ. δεῖπνεῖν δίδασκε.

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον, κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσεις, εἰ δεοίμην, οἷσι σὺ
ἔχρω τόθ' ἡνίκ' ἦλθες ἐπὶ τὸν Κέρβερον. 95
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πόλεις, διαίτας, πανδοκευτρίας, ὅπου
κόρεις ὀλίγιστοι.

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΗΡ. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι καὶ σύ γε;

ΔΙ. μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν 100
ὅπως τάχιστ' ἀφιξόμεθ' εἰς Ἄιδου κάτω
καὶ μήτε θερμὴν, μήτ' ἄγαν ψυχρὰν φράσης.

ΗΡ. φέρε δὴ τίν' αὐτῶν σοι φράσω πρῶτην; τίνα;
μία μὲν γάρ ἐστιν ἀπὸ κάλῳ καὶ θρανίου,
κρεμάσαντι σαυτόν.

ΔΙ. παῦε, πνιγερὰν λέγεις. 105

ΗΡ. ἀλλ' ἐστὶν ἀτραπὸς σύντομος τετριμμένη,
ἣ διὰ θυείας.

- ΔΙ. ἄρα κώνειον λέγεις;
- ΗΡ. μάλιστά γε.
- ΔΙ. ψυχράν γε καὶ δυσχείμερον·
εὐθὺς γὰρ ἀποπήγνυσι τάντικνήμια.
- ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω; 110
- ΔΙ. νῆ τὸν Δί', ὥς ὄντος γε μὴ βαδιστικοῦ.
- ΗΡ. καθέρπυσόν νυν ἐς Κεραμεικόν.
- ΔΙ. εἶτα τί;
- ΗΡ. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλὸν—
- ΔΙ. τί δρῶ;
- ΗΡ. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ,
κάπειτ', ἐπειδὰν φῶσιν οἱ θεώμενοι 115
εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν.
- ΔΙ. ποῖ;
- ΗΡ. κάτω.
- ΔΙ. ἀλλ' ἀπολέσαιμι' ἂν ἐγκεφάλου θρίω δύο.
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην.
- ΗΡ. τί δαί;
- ΔΙ. ἤνπερ σὺ τότε κατῆλθες.
- ΗΡ. ἀλλ' ὁ πλοῦς πολὺς·
εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πάνυ 120
ἄβυσσον.
- ΔΙ. εἶτα πῶς περαιωθήσομαι;
- ΗΡ. ἐν πλοιαρίῳ τυννουτῶϊ σ' ἀνὴρ γέρων
ναύτης διάξει, δὺ ὀβολῶ μισθὸν λαβών.
- ΔΙ. φεῦ. ὥς μέγα δύνασθον πανταχοῦ τῷ δὺ
ὀβολῷ.
πῶς ἡλθέτην κάκεισε;
- ΗΡ. Θησεὺς ἤγαγεν. 125

μετὰ τοῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
δεινότατα.

ΔΙ. μή μ' ἐκπληττε, μηδὲ δειμάτου·
οὐ γάρ μ' ἀποτρέψεις.

ΗΡ. εἶτα βόρβορον πολὺν,
καὶ σκῶρ αἰίνων· ἐν δὲ τούτῳ κειμένους,
εἴ που ξένον τις ἠδίκησε πώποτε, 130
ἢ μητέρ' ἠλοίησεν, ἢ πατρὸς γνάθον
ἐπάταξεν, ἢ ἰόρκον ὄρκον ὤμοσεν,
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.

ΔΙ. νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοις, καὶ
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου. 135

ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε,
καὶ μυρρίνωνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν, γυναικῶν, καὶ κρότον χειρῶν πολὺν.

ΔΙ. οὗτοι δὲ δὴ τίνες εἰσιν;

ΗΡ. οἱ μεμνημένοι, 140

ΞΑ. νῆ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον.

ΗΡ. οἳ σοι φράσους' ἀπαξάπανθ', ὧν ἂν δέῃ·
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις. 145
καὶ χαῖρε πόλλ', ὦ ἑλφέ.

ΔΙ. νῆ Δία καὶ σύ γε
ὕγαινε. σὺ δὲ τὰ στρώματ' αὐθις λάμβανε.

ΞΑ. πρὶν καὶ καταθέσθαι;

ΔΙ. καὶ ταχέως μέντοι πάνν.

ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα

τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται. 150

ΔΙ. εἰ δὲ μὴ εὖρω;

ΞΑ. τότε μ' ἄγειν.

ΔΙ. καλῶς λέγεις.

καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν.

οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·

ἄνθρωπε, βούλει σκευάρι' εἰς Ἄιδου φέρειν;

ΔΙΟΝΥΣΟΣ. ΝΕΚΡΟΣ. ΞΑΝΘΙΑΣ.

ΝΕ. πόσ' ἄττα;

ΔΙ. ταυτί.

ΝΕ. δύο δραχμὰς μισθὸν τελεῖς; 155

ΔΙ. μὰ Δί', ἀλλ' ἔλαττον.

ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.

ΔΙ. ἀνάμεινον, ὦ δαιμόνι', εἰς ξυμβῶ τί σοι.

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγουν.

ΔΙ. λάβ' ἐννέ' ὀβολούς.

ΝΕ. ἀναβιώην νῦν πάλιν.

ΞΑ. ὥς σεμνὸς ὁ κατάρατος· οὐκ οἰμώζεται; 160
ἐγὼ βαδιοῦμαι.

ΔΙ. χρηστὸς εἶ καὶ γεννάδας.

χωρῶμεν ἐπὶ τὸ πλοῖον.

ΔΙΟΝΥΣΟΣ. ΧΑΡΩΝ. ΞΑΝΘΙΑΣ.

ΧΑ. ὡπ, παραβαλοῦ.

ΞΑ. τουτὶ τί ἐστι;

ΔΙ. τοῦτο λίμνη, νῆ Δία,

- αὕτη ἔστιν, ἣν ἔφραζε, καὶ πλοῖόν γ' ὀρώ.
 ΞΑ. νῆ τὸν Ποσειδῶ, κᾶστι γ' ὁ Χάρων οὐτοσί. 165
 ΔΙ. χαῖρ', ὦ Χάρων, χαῖρ', ὦ Χάρων, χαῖρ', ὦ Χάρων.
 ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων;
 τίς εἰς τὸ Λήθης πεδίον, ἥ 'ς ὄνου πόκας,
 ἥ 'ς Κερβερίου, ἥ 'ς κόρακας, ἥ 'πὶ Ταίναρον;
 ΔΙ. ἐγώ.
 ΧΑ. ταχέως ἔμβαινε.
 ΔΙ. ποῦ σχήσειν δοκεῖς; 170
 ἐς κόρακας ὄντως;
 ΧΑ. ναὶ μὰ Δία, σοῦ γ' εἵνεκα.
 ἔσβαινε δή.
 ΔΙ. παῖ, δεῦρο.
 ΧΑ. δοῦλον οὐκ ἄγω,
 εἰ μὴ νενανμάχηκε τὴν περὶ τῶν κρεῶν.
 ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἄλλ' ἔτυχον ὀφθαλμιῶν.
 ΧΑ. οὐκ οὖν περιθρέξει δῆτα τὴν λίμνην κύκλῳ; 175
 ΞΑ. ποῦ δῆτ' ἀναμενῶ;
 ΧΑ. παρὰ τὸν Αὐαίνου λίθον,
 ἐπὶ ταῖς ἀναπαύλαις.
 ΔΙ. μανθάνεις;
 ΞΑ. πάνυ μανθάνω.
 οἷμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;
 ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τις ἐπιπλεῖ, σπευδέτω.
 οὔτος, τί ποιεῖς;
 ΔΙ. ὅ τι ποῶ; τί δ' ἄλλο γ' ἢ 180
 ἴζω 'πὶ κώπην, οἵπερ ἐκέλευσάς με σύ;
 ΧΑ. οὐκ οὖν καθεδεῖ δῆτ' ἐνθαδὶ, γάστρων;
 ΔΙ. ἰδού.

ΧΑ. οὐκ οὖν προβαλεῖ τῷ χεῖρε κάκτενεῖς;

ΔΙ. ἰδού.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς
ἐλᾷς προθύμως;

ΔΙ. κᾶτα πῶς δυνήσομαι, 185

ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
ὦν, εἴτ' ἐλαύνειν;

ΧΑ. ῥᾶστ'· ἀκούσει γὰρ μέλη
κάλλιστ', ἐπειδὴν ἐμβάλης ἅπαξ.

ΔΙ. τίνων;

ΧΑ. βατράχων, κύκνων, θαυμαστά.

ΔΙ. κατακέλευε δή.

ΧΑ. ὥπ ὅπ, ὥπ ὅπ. 190

ΔΙΟΝΥΣΟΣ. ΧΟΡΟΣ ΒΑΤΡΑΧΩΝ. ΧΑΡΩΝ.

ΧΟ. βρεκεκεκέξ κοᾶξ κοᾶξ.
βρεκεκεκέξ κοᾶξ κοᾶξ.
λιμναῖα κρηνῶν τέκνα,
ξύναυλον ὕμνων βοᾶν
φθεγξώμεθ', εὐγερυν ἐμὰν αἰοιδὰν, 195
κοᾶξ κοᾶξ,

ἦν ἀμφὶ Νυσηΐον Διὸς
Διόνυσον ἐν Λίμναισιν ἰαχήσαμεν,
ἠνίχ' ὁ κραιπαλόκωμος
τοῖς ἱεροῖσι χύτροισι 200
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.

βρεκεκεκέξ κοᾶξ κοᾶξ.
ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι

- τὸν ὄρρον, ὦ κοᾶξ κοᾶξ.
- ΧΟ. βρεκεκεκέξ κοᾶξ κοᾶξ. 205
- ΔΙ. ὑμῖν δ' ἴσως οὐδὲν μέλει.
- ΧΟ. βρεκεκεκέξ κοᾶξ κοᾶξ.
- ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοᾶξ.
οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοᾶξ.
- ΧΟ. εἰκότως γ', ὦ πολλὰ πράττων. 210
ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι,
καὶ κεροβάτας Πάν,
ὁ καλαμόφθογγα παίζων
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἐνεκα δόνακος, ὃν ὑπολύριον 215
ἐνυδρον ἐν λίμναις τρέφω.
βρεκεκεκέξ κοᾶξ κοᾶξ.
- ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω,
χῶ πρωκτὸς ἰδίει πάλαι,
κᾶτ' αὐτίκ' ἐγκύψας ἐρεῖ 220
βρεκεκεκέξ κοᾶξ κοᾶξ.
ἀλλ' ὦ φιλωδὸν γένος παύσασθε.
- ΧΟ. μᾶλλον μὲν οὖν φθεγξόμεσθ', εἰ δή ποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἠλάμεσθα διὰ κυπείρου 225
καὶ φλέω, χαίροντες ὠδῆς
πολυκολύμβοισι μέλεσιν,
ἢ Διὸς φεύγοντες ὄμβρον
ἐνυδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα 230
πομφολυγοπαφλάσμασιν.
βρεκεκεκέξ κοᾶξ κοᾶξ.

- ΔΙ. τουτὶ παρ' ὑμῶν λαμβάνω.
 ΧΟ. δεινὰ τᾶρα πεισόμεσθα.
- ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων 235
 εἰ διαρρήγῃσομαι.
- ΧΟ. βρεκεκεκεῖς κοᾶξ κοᾶξ.
 ΔΙ. οἰμῳῖετ'· οὐ γάρ μοι μέλει.
 ΧΟ. ἀλλὰ μὴν κεκραξόμεσθ' ἄν, 240
 ὅπόσον ἢ φάρυγξ ἂν ἡμῶν
 χανδάνη, δι' ἡμέρας,
 βρεκεκεκεῖς κοᾶξ κοᾶξ.
- ΔΙ. τούτῳ γὰρ οὐ νικήσετε.
 ΧΟ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
 ΔΙ. οὐδὲ μὴν ὑμεῖς γ' ἐμὲ 245
 οὐδέποτε· κεκράξομαι γὰρ,
 κἄν με δέῃ, δι' ἡμέρας,
 ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοᾶξ,
 βρεκεκεκεῖς κοᾶξ κοᾶξ.
- ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοᾶξ. 250
- ΧΑ. ὦ παῦε, παῦε, παραβαλοῦ τῷ κωπίῳ.
 ἔκβαιν', ἀπόδος τὸν ναῦλον.
- ΔΙ. ἔχε δὴ τώβωλῳ.
 Ὅ Ξανθίας, ποῦ Ξανθίας; ἢ Ξανθίας;
- ΞΑ. ἰαῦ.
- ΔΙ. βάδιζε δεῦρο.
- ΞΑ. χαῖρ', ὦ δέσποτα.
- ΔΙ. τί ἐστι τάνταυθοῖ;
- ΞΑ. σκότος καὶ βόρβορος. 255
- ΔΙ. κατείδες οὖν που τοὺς πατραλοίας αὐτόθι
 καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν;

ΞΑ. σὺ δ' οὐ;

ΔΙ. νῆ τὸν Ποσειδῶ ἴγωγε, καὶ νυνὶ γ' ὀρώ.
 ἄγε δὴ, τί δρώμεν;

ΞΑ. προϊέναι βέλτιστα νῶν,
 ὥς οὗτος ὁ τόπος ἐστίν, οὗ τὰ θηρία 260
 τὰ δεῖν' ἔφασκ' ἐκείνος.

ΔΙ. ὥς οἰμώζεται.
 ἤλαζονεύεθ', ἵνα φοβηθείην ἐγὼ,
 εἰδώς με μάχιμον ὄντα, φιλοτιμούμενος·
 οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὥς Ἡρακλῆς.
 ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι, 265
 λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς οδοῦ.

ΞΑ. νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός.

ΔΙ. ποῦ, ποῦ ἴσθιν;

ΞΑ. ἐξόπισθεν.

ΔΙ. ἐξόπισθ' ἴθι.

ΞΑ. ἀλλ' ἐστίν ἐν τῷ πρόσθε.

ΔΙ. πρόσθε νῦν ἴθι.

ΞΑ. καὶ μὴν ὀρώ νῆ τὸν Δία θηρίον μέγα. 270

ΔΙ. ποῖόν τι;

ΞΑ. δεινόν. παντοδαπὸν γοῦν γίγνεται,
 τοτὲ μέν γε βοῦς, νυνὶ δ' ὀρεὺς, τοτὲ δ' αὖ γυνή·
 ἀλλ' οὐκέτ' αὖ γυνή ἴσθιν, ἀλλ' ἤδη κύων.

ΔΙ. Ἐμπουσα τοίνυν ἐστί.

ΞΑ. πυρὶ γοῦν λάμπεται
 ἅπαν τὸ πρόσωπον.

ΔΙ. καὶ σκέλος χαλκοῦν ἔχει; 275

ΞΑ. νῆ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον,
 σάφ' ἴσθι.

- ΔΙ. ποιὶ δῆτ' ἂν τραποίμην;
 ΞΑ. ποιὶ δ' ἐγώ;
 ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.
 ΞΑ. ἀπολούμεθ', ὦ 'ναξ Ἡράκλεις.
 ΔΙ. οὐ μὴ καλεῖς μ',
 ὦ 'νθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοῦνομα; 280
 ΞΑ. Διόννυσε, τοίνυν.
 ΔΙ. τοῦτό γ' ἦττον θατέρου.
 ΞΑ. ἴθ', ἥπερ ἔρχει. δεῦρο, δεῦρ', ὦ δέσποτα.
 ΔΙ. τί δ' ἔστι;
 ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν.
 ἔξεστί θ', ὥσπερ Ἡγέλοχος, ἡμῖν λέγειν
 ΕΚ ΚΥΜΑΤΩΝ ΓΑΡ ΑΥΘΙΣ ΑΥ ΓΑΛΗΝ
 ΟΡΩ. 285
 ἤμπουσα φρούδη.
 ΔΙ. κατόμοσον.
 ΞΑ. νῆ τὸν Δία.
 ΔΙ. καὐθις κατόμοσον.
 ΞΑ. νῆ Δί'.
 ΔΙ. ὄμοσον.
 ΞΑ. νῆ Δία.
 ΔΙ. οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδὼν
 ὁδὶ δὲ δείσας ὑπερεπυρρῖασέ μου.
 οἴμοι πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
 τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι; 291
 ΑΙΘΕΡΑ ΔΙΟΣ ΔΩΜΑΤΙΟΝ, ἥ ΧΡΟΝΟΥ
 ΠΟΔΑ;
 (αὐλεῖ τις ἔνδοθεν.)
 ΞΑ. οὔτος.

- ΔΙ. τί ἐστίν;
 ΞΑ. οὐ κατήκουσας;
 ΔΙ. τίνος;
 ΞΑ. αὐλῶν πνοῆς.
 ΔΙ. ἔγωγε, καὶ δάδων γέ με
 αὔρα τις εἰσέπνευσε μυστικωτάτη. 295
 ἀλλ' ἡρεμὰ πτήξαντες ἀκροασώμεθα.

ΞΑΝΘΙΑΣ. ΧΟΡΟΣ. ΔΙΟΝΥΣΟΣ.

- ΧΟ. Ἰακχ', ὦ Ἰακχε.
 Ἰακχ', ὦ Ἰακχε.
 ΞΑ. τοῦτ' ἐστ' ἐκεῖν', ὃ δέσποθ'· οἱ μεμνημένοι
 ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῶν. 300
 ᾄδουσι γοῦν τὸν Ἰακχον, ὄνπερ Διαγόρας.
 ΔΙ. κάμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν
 βέλτιστόν ἐστιν, ὥς ἂν εἰδῶμεν σαφῶς.
 ΧΟ. Ἰακχ', ὦ πολυτιμήτοις ἐν
 ἔδραις ἐνθάδε ναίων, 305
 Ἰακχ', ὦ Ἰακχε,
 ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,
 ὁσίους ἐς θιασώτας,
 πολύκαρπον μὲν τινάσσων
 περὶ κρατὶ σῶ βρύνοντα 310
 στέφανον μύρτων,
 θρασεῖ δ' ἐγκατακρούων
 ποδὶ τὰν ἀκόλαστον
 φιλοπαίγμονα τιμὰν,
 χαρίτων πλεῖστον ἔχουσιν 315

μέρος, ἀγνάν, ἱερὰν
ὁσίοις μύσταις χορείαν.

ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
ὥς ἡδὺ μοι προσέπνευσε χοιρείων κρεῶν.

ΔΙ. οὐκ οὖν ἀτρέμ' ἔξεις, ἦν τι καὶ χορδῆς λάβης ;

ΧΟ. ἔγειρε φλογέας λαμπά- 321

δας· ἐν χερσὶ γὰρ ἤκεις τινάσσων,

Ἰακχ', ὦ Ἰακχε,

νυκτέρου τελετῆς φωσφόρος ἀστήρ.

φλογὶ φέγγεται δὲ λειμών· 325

γόνυ πάλλεται γερόντων·

ἀποσεύονται δὲ λύπας

χρονίους τ' ἐτῶν

παλαιῶν ἐνιαυτοῦς,

ἱερᾶς ὑπὸ τιμᾶς. 330

σὺ δὲ λαμπάδι φλέγων

προβάδην ἔξαγ' ἐπ' ἀνθη-

ρὸν ἔλειον δάπεδον

χοροποιὸν, μάκαρ, ἦβαν.

ΗΜ. εὐφημεῖν χρή, καξίστασθαι τοῖς ἡμετέροισι
χοροῖσιν, 335

ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμη μὴ
καθαρεύει,

ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν, μήτ'
ἐχόρευσεν,

μήτε Κρατίνου τοῦ ταυροφάγου γλώττης Βακ-
χεῖ' ἐτελέσθη,

ἢ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καιρῷ τοῦτο
ποοῦσιν,

ἢ στάσιν ἐχθρὰν μὴ καταλύει, μὴδ' εὐκόλος
 ἐστι πολίταις, 340

ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπι-
 θυμῶν·

ἢ τῆς πόλεως χειμαζομένης ἄρχων κατοδωρο-
 δοκεῖται·

ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τ' ἀπόρρητ' ἀπο-
 πέμπει

ἐξ Αἰγίνης Θωρυκίων ὦν, εἰκοστολόγος κακο-
 δαίμων,

ἀσκώματα, καὶ λῖνα, καὶ πίτταν διαπέμπων
 εἰς Ἑπίδαυρον· 345

ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρ-
 ἔχειν τινὰ πείθει·

ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν εἴτ'
 ἀποτρώγει,

κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ
 Διονύσου.

τούτοις αὐδῶ, καῦθις ἀπανδῶ, καῦθις τὸ τρίτον
 μάλ' ἀπανδῶ,

ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ἀνεγείρετε
 μολπὴν, 350

καὶ παννυχίδας τὰς ἡμετέρας, αἱ τῇδε πρέπου-
 σιν ἑορτῇ.

ΗΜ.

χώρει δὴ νῦν πᾶς ἀνδρείως

εἰς τοὺς εὐανθεῖς κόλπους

λειμώνων, ἐγκρούων,

κάπισκώπτων, καὶ παίζων, καὶ χλευάζων.

ἡρίστηται δ' ἐξαρκούντως. 356

ἀλλ' ἔμβα, χῶπως ἀρεῖς
 τὴν Σώτειραν γενναίως
 τῇ φωνῇ μολπάζων,
 ἢ τὴν χώραν σώζειν φήσ' ἐς τὰς ὥρας, 360
 καὶ Θωρυκίων μὴ βούληται.

ΗΜ. ἄγε νῦν ἐτέραν ὕμνων ἰδέαν, τὴν καρποφόρον
 βασίλειαν,

Δήμητρα θεὰν, ἐπικοσμοῦντες, ζαθέαις μολπαῖς
 κελαδεῖτε.

ΗΜ. Δήμητερ, ἀγνῶν ὀργίων
 ἄνασσα, συμπαραστάτει, 365
 καὶ σῶζε τὸν σαντῆς χορὸν,
 καὶ μ' ἀσφαλῶς πανήμερον
 παῖσαί τε καὶ χορεῦσαι,
 καὶ πολλὰ μὲν γέλοιά μ' εἶ-
 πεῖν, πολλὰ δὲ σπουδαῖα, καὶ 370
 τῆς σῆς ἐορτῆς ἀξίως
 παῖσαντα καὶ σκώψαντα νι-
 κήσαντα ταινιοῦσθαι.

ΗΜ. ἄγ' εἶα νῦν καὶ τὸν ὠραῖον θεὸν
 παρακαλεῖτε δεῦρο 375
 ὠδαῖσι, τὸν ξυνέμπορον
 τῇσδε τῆς χορείας.

Ἴακχε πολυτίμητε, μέλος ἐορτῆς
 ἥδιστον εὐρὼν, δεῦρο συνακολουθεῖ
 πρὸς τὴν θεὸν, 380
 καὶ δεῖξον, ὥς ἄνευ πόνου
 πολλὴν ὁδὸν περαίνεις.

Ἴακχε φιλοχορευτὰ, συμπρόπεμπέ με.

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
 κάπ' εὐτελείᾳ τὸν τε σανδαλίσκον 385
 καὶ τὸ ῥάκος,
 κᾶξευρες ὥστ' ἀζημίους
 παίζειν τε καὶ χορεύειν.

Ἰακχε φιλοχορευτὰ, συμπρόπεμπέ με.

ΞΑ. ἐγὼ δ' αἰεὶ πως φιλακόλουθός εἰμι, καὶ 390
 παίζων χορεύειν βούλομαι.

ΔΙ. κᾶγωγε πρὸς.

ΧΟ. βούλεσθε δῆτα κοινῇ
 σκώψωμεν Ἀρχέδημον,
 ὃς ἐπτέτης ὢν οὐκ ἔφυσε φράτορας,
 νυνὶ δὲ δημαγωγεῖ 395
 ἐν τοῖς ἄνω νεκροῖσι,
 κᾶστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας;

ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῶν
 Πλούτων', ὅπου ἵθαδ' οἰκεῖ;
 ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω. 400

ΧΟ. μηδὲν μακρὰν ἀπέλθης,
 μηδ' αὖθις ἐπανέρη με,
 ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἵροι' ἂν αὖθις, ὦ παῖ.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα 405
 ἄλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;

ΗΜ. χωρεῖτε νῦν ἱερὸν ἀνὰ κύκλον θεᾶς,
 ἀνθοφόρον ἀν' ἄλσος
 παίζοντες, οἷς μετουσία
 θεοφιλοῦς ἐορτῆς 410
 ἐγὼ δὲ σὺν ταῖσι κόραις

- εἶμι καὶ γυναιξίν,
 οὐ παννυχίζουσιν θεᾶ,
 φέγγος ἱερὸν οἷσων.
 ΗΜ. χωρῶμεν ἐς πολυρρόδους 415
 λειμῶνας ἀνθεμῶδεις,
 τὸν ἡμέτερον τρόπον,
 τὸν καλλιχωρώτατον,
 παίζοντες, ὃν ὀλβιαι
 Μοῖραι ξυνάγουσιν. 420
 μόνοις γὰρ ἡμῖν ἥλιος
 καὶ φέγγος ἱλαρόν ἐστιν,
 ὅσοι μεμνήμεθ' εὐ-
 σεβῇ τε διήγομεν
 τρόπον περὶ τοὺς ξένους 425
 καὶ τοὺς ἰδιώτας.

ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ. ΑΙΑΚΟΣ.

- ΔΙ. Ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα;
 πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;
 ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
 καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων; 430
 ΔΙ. παῖ, παῖ.
 ΑΙ. τίς οὗτος;
 ΔΙ. Ἡρακλῆς ὁ καρτερός.
 ΑΙ. ὦ βδελυρὲ, κἀναίσχυντε, καὶ τολμηρὲ σὺ,
 καὶ μιὰρὲ, καὶ παμμίαρε, καὶ μιαρῶτατε,
 ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
 ἀπῆξας ἄγχων, κάποδρὰς ὥχου λαβὼν, 435

ὄν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·
 τοία Στυγὸς σε μελανοκάρδιος πέτρα,
 'Αχερόντιός τε σκόπελος αἵματοσταγῆς
 φρουροῦσι, Κωκυτοῦ τε περιδρομοὶ κύνες,
 'Εχιδνά θ' ἑκατογκέφαλος, ἢ τὰ σπλάγχχνα
 σου

διασπαράξει, πνευμόνων τ' ἀνθάψεται 441

Ταρτησίᾳ μύραινα· τὼ νεφρῷ δέ σου

αὐτοῖσιν ἐντέροισιν ἡματωμένω

διασπάζονται Γοργόνες Τιθράσιαι,

ἐφ' ἃς ἐγὼ δρομαῖον ὁρμήσω πόδα. 445

ΞΑ. ὦ καταγέλαστ', οὐκ οὖν ἀναστήσει ταχὺ
 πρίν τινά σ' ἰδεῖν ἀλλότριον;

ΔΙ. ἀλλ' ὠρακιῶ.

ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.

ΔΙ. ἐγὼ;

σὺ δ' οὐκ ἔδειςας τὸν ψόφον τῶν ῥημάτων
 καὶ τὰς ἀπειλάς;

ΞΑ. οὐ μὰ Δί', οὐδ' ἐφρόντισα. 450

ΔΙ. ἴθι νυν, ἐπειδὴ ληματιᾶς κἀνδρεῖος εἶ,

σὺ μὲν γενοῦ 'γὼ, τὸ ρόπαλον τουτὶ λαβὼν

καὶ τὴν λεοντὴν, εἶπερ ἀφοβόσπλαγχνος εἶ·

ἐγὼ δ' ἔσομαί σοι σκευοφόρος ἐν τῷ μέρει.

ΞΑ. φέρε δὴ ταχέως αὐτ'. οὐ γὰρ ἀλλὰ πει-
 στέον·

καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν, 456

εἰ δειλὸς ἔσομαι, καὶ κατὰ σέ τὸ λῆμ' ἔχων.

ΔΙ. μὰ Δί', ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.

φέρε νυν, ἐγὼ τὰ στρώματ' αἶρωμαι ταδί.

τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν
ὥς δούλος ὦν καὶ θνητὸς Ἀλκμήνης ἔσει ;

ΧΟΡΟΣ. ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ.

ΞΑ. ἀμέλει, καλῶς ἔχ' αὐτ', ἴσως γάρ τοί ποτε
ἐμοῦ δεηθείης ἂν, εἰ θεὸς θέλοι. 485

ΧΟ. ταῦτα μὲν πρὸς ἀνδρὸς ἔστι νοῦν ἔχοντος καὶ
φρένας,

καὶ πολλὰ περιπεπλευκότες,
μετακυλινδεῖν αὐτὸν αἰεὶ

πρὸς τὸν εὖ πράττοντα τοῖχον μᾶλλον, ἢ
γεγραμμένην

εἰκὸν' ἐστάναι, λαβόνθ' ἐν σχῆμα· τὸ δὲ
μεταστρέφεσθαι 490

πρὸς τὸ μαλθακώτερον

δεξιῶν πρὸς ἀνδρὸς ἔστι καὶ φύσει Θηραμένους.

ΔΙΟΝΥΣΟΣ. ΠΑΝΔΟΚΕΥΤΡΙΑ Α. ΞΑΝΘΙΑΣ.

ΠΑ. Α. Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ'· ὁ πανοῦρ-
γος οὐτασί,

ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε
ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

ΠΑΝΔΟΚΕΥΤΡΙΑ. Β.

ΠΑ. Β.

νῆ Δία, 495

ἐκεῖνος αὐτὸς δῆτα.

ΞΑ.

κακὸν ἤκει τινί.

ΠΑ. Α. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἰ-
κοσιν
ἀν' ἡμιωβολιαῖα.

ΞΑ.

δώσει τις δίκην.

ΠΑ. Α. καὶ τὰ σκόροδα τὰ πολλά.

ΔΙ.

ληρεῖς ὦ γυναῖ,

κοῦκ οἶσθ' ὅ τι λέγεις.

ΠΑ. Α.

οὐ μὲν οὖν με προσεδόκας, 500

ὁτιῇ κοθόρνους εἶχες, ἂν γινῶναί σ' ἔτι;

ΠΑ. Β. τί δαί; τὸ πολὺ τάριχος οὐκ εἶρηκά πω,
μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρόν, τάλαν,
ὃν οὔτος αὐτοῖς τοῖς ταλάροις κατήσθιεν.
κάπειτ', ἐπειδὴ τἀργύριον ἐπραττόμην, 505
ἐβλεψεν εἰς ἐμέ δριμύ, κάμυκάτό γε.

ΞΑ. τούτου πάνυ τούργον· οὔτος ὁ τρόπος πανταχοῦ.

ΠΑ. Β. καὶ τὸ ξίφος γ' ἐσπάτο, μαίνεσθαι δοκῶν.

ΞΑ. νῆ Δία, τάλαινα.

ΠΑ. Β.

νὼ δὲ δεισάσα γέ πω

ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν 510

ὁ δ' ὥχετ' ἐξάξας γε, τὰς ψιάθους λαβῶν.

ΞΑ. καὶ τοῦτο τούτου τούργον· ἀλλ' ἐχρῆν τι δρᾶν.

ΠΑ. Α. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι.

ΠΑ. Β. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχης, Ὑπέρβολον,
ἴν' αὐτὸν ἐπιτρίψωμεν.

ΠΑ. Α.

ὦ μαρὰ φάρυγξ, 515

ὥς ἡδέως ἂν σου λίθω τοὺς γομφίους

κόπτοιμ' ἂν, οἷς μου κατέφαγες τὰ φορτία.

ΠΑ. Β. ἐγὼ δέ γ' εἰς τὸ βάραθρον ἐμβάλοίμι σε.

ΠΑ. Α. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμωμι σου 519
 δρέπανον λαβοῦς, ᾧ τοὺς κόλικας κατέσπασας.
 ἀλλ' εἴμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
 ἐκπηγιεῖται ταῦτα προσκαλούμενος.

ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
 ΞΑ. οἶδ', οἶδα τὸν νοῦν παῦε, παῦε τοῦ λόγου.
 οὐκ ἂν γενοίμην Ἡρακλῆς ἄν.
 ΔΙ. μηδαμῶς, 525
 ὦ Ξανθίδιον.
 ΞΑ. καὶ πῶς ἂν Ἀλκμήνης ἐγὼ
 υἱὸς γενοίμην, δούλος ἅμα καὶ θνητὸς ὢν;
 ΔΙ. οἶδ', οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς·
 κἂν εἴ με τύπτοις, οὐκ ἂν ἀντεῖποιμί σοι.
 ἀλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρό-
 νου,
 πρόρριζος αὐτὸς, ἢ γυνή, τὰ παιδιά, 531
 κάκιστ' ἀπολοίμην, κάρχέδημος ὁ γλάμων.
 ΞΑ. δέχομαι τὸν ὄρκον, κάπὶ τούτοις λαμβάνω.
 ΧΟ. νῦν σὸν ἔργον ἔστ', ἐπειδὴ τὴν στολὴν εἵλη-
 φας, ἥνπερ
 εἶχες ἐξ ἀρχῆς, πάλιν, 535
 ἀνανεάζειν,
 καὶ βλέπειν αὖθις τὸ δεινόν, τοῦ θεοῦ μεμνη-
 μένον,
 ᾧπερ εἰκάξεις σεαυτόν· εἰ δὲ παραληρῶν ἀλώσει,
 καὶ βαλεῖς τι μαλθακόν,

αὐθις αἵρεσθαί σ' ἀνάγκη ἵστί· πάλιν τὰ στρώ-
ματα. 540

ΞΑ. οὐ κακῶς, ὦ ἄνδρες, παραινέϊτ'· ἀλλὰ καὐτὸς
τυγχάνω

ταῦτ' ἄρτι συννοούμενος.

ὅτι μὲν οὖν, ἣν χρηστὸν ἦ τι,

ταῦτ' ἀφαιρείσθαι πάλιν πειράσεται μ', εὖ
οἶδ' ὅτι·

ἀλλ' ὅμως ἐγὼ παρέξω ἄμαντὸν ἀνδρείον τὸ λῆμα,
καὶ βλέποντ' ὀρίγανον. 546

δεῖν δ' ἔοικεν, ὡς ἀκούω τῆς θύρας, καὶ δὴ ψόφον.

ΑΙΑΚΟΣ. ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ.

ΑΙ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον,
ἵνα δῶ δίκην ἀνύετον.

ΔΙ. ἤκει τῷ κακόν.

ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσσιτον;

ΑΙ. εἶεν· μάχει; 550

ὁ Διτύλας, χῶ Σκεβλίας, χῶ Παρδόκας,
χωρεῖτε δευρὶ, καὶ μάχεσθε τουτῷ.

ΔΙ. εἴτ' οὐχὶ δεινὰ ταῦτα; τύπτειν τουτονὶ
κλέπτοντα πρὸς τὰλλότρια;

ΞΑ. μὴ, ἄλλ' ὑπερφυᾶ.

ΑΙ. σχέτλια μὲν οὖν καὶ δεινὰ.

ΞΑ. καὶ μὴν, νῆ Δία,
εἰ πῶποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι, 556
ἢ κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.
καὶ σοι ποήσω πρᾶγμα γενναῖον πάνν·

βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβὼν,
 κἂν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν μ'
 ἄγων. 560

ΑΙ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι
 δήσας, κρεμάσας, ὑστρίχιδι μαστιγῶν, δέρων,
 στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγχέων,
 πλίνθους ἐπιτιθεῖς, πάντα τᾶλλα, πλὴν πράσῳ
 μὴ τύπτε τοῦτον, μηδὲ γητείῳ νέῳ. 565

ΑΙ. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι
 τὸν παῖδα τύπτων, τὰργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'· οὕτω δὲ βασάνιζ' ἀπαγαγών.

ΑΙ. αὐτοῦ μὲν οὖν, ἵνα σοι κατ' ὀφθαλμοὺς λέγῃ.
 κατὰθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς 570
 ἐνταῦθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινὶ
 ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'· εἰ δὲ μὴ,
 αὐτὸς σεαυτὸν αἰτιῶ.

ΑΙ. λέγεις δὲ τί;

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διὸς,
 τοῦτον δὲ δούλον.

ΑΙ. ταῦτ' ἀκούεις;

ΞΑ. φῆμ' ἐγὼ,
 καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος· 576
 εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπεὶ καὶ σὺ φῆς εἶναι θεὸς,
 οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;

ΞΑ. δίκαιος ὁ λόγος· χῶπότερόν γ' ἂν νῶν ἴδῃς 580
 κλαύσαντα πρότερον, ἢ προτιμήσαντά τι

τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

ΑΙ. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνὴρ·
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.

ΞΑ. πῶς οὖν βασανιεῖς νῶ δικαίως;

ΑΙ. ῥαδίως, 585
πληγὴν παρὰ πληγὴν ἐκάτερον.

ΞΑ. καλῶς λέγεις.
ἰδού, σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης.

ΑΙ. ἤδη 'πάταξά σ'.

ΞΑ. οὐ μὰ Δί'.

ΑΙ. οὐδ' ἐμοὶ δοκεῖ.
ἀλλ' εἰμ' ἐπὶ τονδὶ καὶ πατάξω.

ΔΙ. πηνίκα;

ΑΙ. καὶ δὴ 'πάταξα.

ΔΙ. κατὰ πῶς οὐκ ἔπτарον; 590

ΑΙ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειράσομαι.

ΞΑ. οὐκουν ἀνύσεις; ἰατταταί.

ΑΙ. τί δ' ἰατταταί;
μῶν ὠδυνήθης;

ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα
ὀπόθ' Ἡράκλεια τὰν Διομέιους γίγνεται.

ΑΙ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον. 595

ΔΙ. ἰοὺ ἰοῦ.

ΑΙ. τί ἐστίν;

ΔΙ. ἱππέας ὀρῶ.

ΑΙ. τί δῆτα κλάεις·

ΔΙ. κρομμύων ὀσφραίνομαι.

ΑΙ. ἐπεὶ προτιμᾷς γ' οὐδέν;

ΔΙ. οὐδέν μοι μέλει.

ΑΙ. βαδιστέον τάρ' ἐστὶν ἐπὶ τονδὶ πάλιν.

ΞΑ. οἶμοι.

ΑΙ. τί ἐστι;

ΞΑ. τὴν ἄκανθαν ἔξελε. 600

ΑΙ. τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.

ΔΙ. ΑΠΟΛΛΟΝ, ΟΣ ΠΟΥ ΔΗΛΟΝ Η ΠΥΘΩΝ
ΕΧΕΙΣ.

ΞΑ. ἤλγησεν· οὐκ ἤκουσας;

ΔΙ. οὐκ ἔγωγ', ἐπεὶ
ἱαμβον Ἰππώνακτος ἀνεμιμνησκόμην.

ΞΑ. οὐδὲν ποεῖς γάρ, ἀλλὰ τὰς λαγόνας σπώδει. 605

ΑΙ. μὰ τὸν Δί', ἀλλ' ἤδη παρέχε τὴν γαστέρα.

ΔΙ. ΠΟΣΕΙΔΟΝ,

ΞΑ. ἤλγησέ τις.

ΔΙ. ΟΣ ΑΙΓΑΙΟΥ ΠΡΩΝΑΣ

Η ΓΛΑΥΚΑΣ ΜΕΔΕΙΣ

ΑΛΟΣ ΕΝ ΒΕΝΘΕΣΙΝ.

610

ΑΙ. οὔτοι, μὰ τὴν Δήμητρα, δύναμαί πω μαθεῖν,
ὁπότερος ὑμῶν ἐστὶ θεός. ἀλλ' εἴσιτον·
ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται,
χὴ Φερσέφατθ', ἅτ' ὄντε κἀκείνῳ θεῷ.

ΔΙ. ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε 615
πρότερον ποῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟ. Μοῦσα χορῶν ἱερῶν ἐπίβηθι, καὶ

ἔλθ' ἐπὶ τέρψιν αἰοιδᾶς ἐμᾶς,

τὸν πολὺν ὄψομένη λαῶν ὄχλον,

οὗ σοφαὶ μυρίαὶ κάθηνται,

620

φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ

δὴ χεῖλεσιν ἀμφιλάλοισι

δεινὸν ἐπιβρέμεται
 Θρηκία χελιδῶν,
 ἐπὶ βάρβαρον ἐζομένη πέταλον. 625
 κελαδεῖ δ' ἐπὶ κλαυτον ἀηδόνιον
 νόμον, ὡς ἀπολεῖται,
 κἂν ἴσαι γένωνται.

ΗΜ. τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει
 ξυμπαραίνειν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν
 δοκεῖ 630

ἐξισῶσαι τοὺς πολίτας, κάφελεῖν τὰ δείματα.
 κεῖ τις ἡμαρτε σφαλεῖς τι Φρυνίχου παλαίσμασιν,
 ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε,
 αἰτίαν ἐκθεῖσι, λῦσαι τὰς πρότερον ἀμαρτίας.
 εἴτ' ἄτιμον φημὶ χρῆναι μηδέν' εἶναι ὕπῃ τῇ
 πόλει. 635

καὶ γὰρ αἰσχροὺς ἐστὶ τοὺς μὲν ναυμαχῆσαντας
 μίαν,

καὶ Πλαταιᾶς εὐθύς εἶναι, κἀντὶ δούλων δεσπότας.
 κούδ' ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς
 φάσκειν ἔχειν,

ἀλλ' ἐπαινῶ· μόνα φάρ αὐτὰ νοῦν ἔχοντ'
 ἐδράσατε.

πρὸς δὲ, τούτοις εἰκὸς ὑμᾶς, οἱ μεθ' ὑμῶν
 πολλὰ δὴ, 640

χοῖ πατέρες, ἐναυμάχησαν, καὶ προσήκουσιν
 γένει,

τὴν μίαν ταύτην παρεῖναι συμφορὰν αἰτουμένοις.
 ἀλλὰ τῆς ὀργῆς ἀνέντες, ὧ σοφώτατοι φύσει,
 πάντας ἀνθρώπους ἐκόντες συγγενεῖς κτησώμεθα,

κάπιτίμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.
εἰ δὲ ταῦτ' ὀγκωσόμεσθα, κάποσεμνυνούμεθα 646
τὴν πόλιν, καὶ ταῦτ' ἔχοντες κυμάτων ἐν
ἀγκάλαις,

ὕστερῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν.
ΧΟ. εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος
ἢ τρόπον, ὅστις ἔτ' οἰμώζεται, 650
οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος, ὁ
νῦν ἐνοχλῶν, Κλειγένης ὁ μικρὸς,
ὁ πονηρότατος βαλανεύς, ὅποσοι
κρατοῦσι κυκησιτέφρου
ψευδολίτρου κονίας 655
καὶ Κιμωλίας γῆς,
χρόνον ἐνδιατρίφει· εἰδὼς δὲ τὰδ', οὐκ
εἰρηνικός ἐσθ', ἵνα μὴ ποτε κά-
ποδυθῇ μεθύων, ἃ-
νευ ξύλου βαδίζων. 660

ΗΜ. πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθῆναι
ταύτῳ ἐς τε τῶν πολιτῶν τοὺς καλοὺς τε
κάγαθοὺς,
ἐς τε τὰρχαῖον νόμισμα, καὶ τὸ καινὸν χρυσίον.
οὔτε γὰρ τούτοισιν, οὔσιν οὐ κεκιβδηλευμένοις
ἀλλὰ καλλίστοις ἀπάντων, ὥς δοκεῖ, νομισ-
μάτων, 665
καὶ μόνοις ὀρθῶς κοπέισι, καὶ κεκωδωνισμένοις
ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροις
πανταχοῦ,
χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς
χαλκίοις,

χθές τε καὶ πρῶην κοπεῖσι τῷ κακίστῳ κόμματι.
 τῶν πολιτῶν θ' οὐς μὲν ἴσμεν εὐγενεῖς καὶ
 σῶφρονας 670

ἄνδρας ὄντας, καὶ δικαίους, καὶ καλοὺς τε
 κάγαθούς,

καὶ τραφέντας ἐν παλαίστραις, καὶ χοροῖς, καὶ
 μουσικῇ,

πrouσελοῦμεν· τοῖς δὲ χαλκοῖς, καὶ ξένοις, καὶ
 πυρρῖαις,

καὶ πονηροῖς, καὶ πονηρῶν, εἰς ἅπαντα χρώ-
 μεθα, 674

ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ
 οὐδὲ φαρμακοῖσιν εἰκὴ ῥαδίως ἐχρήσατ' ἄν.

ἀλλὰ καὶ νῦν, ὧ ὄνοητοι, μεταβαλόντες τοὺς
 τρόπους,

χρῆσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορθώ-
 σασι γὰρ

εὐλογον· κἂν τι σφαλῇτ', ἐξ ἀξίου γοῦν τοῦ
 ξύλου,

ἦν τι καὶ πᾶσχητε, πᾶσχειν τοῖς σοφοῖς δοκή-
 σετε. 680

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

ΑΙ. Νῆ τὸν Δία τὸν Σωτῆρα, γεννάδας ἀνὴρ
 ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;

ΑΙ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυς,
 ἔτι, δούλος ὢν, ἔφασκες εἶναι δεσπότης.

ΞΑ. μανθάνω. 705

ΑΙ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;

ΑΙ. ἐκείνος εἶχε τὸν τραγωδικὸν θρόνον,
ὡς ὦν κράτιστος τὴν τέχνην.

ΞΑ. νυνὶ δὲ τίς; 710

ΑΙ. ὅτε δὴ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις, καὶ τοῖσι βαλαντιητόμοις,
καὶ τοῖσι πατραλοίαισι, καὶ τοιχωρύχοις,
ὅπερ ἔστ' ἐν Ἑίδου πληθός· οἱ δ' ἀκροώμενοι
τῶν ἀντιλογιῶν, καὶ λυγισμῶν, καὶ στροφῶν,
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον. 716
κᾶπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου,
ἵν' Αἰσχύλος καθῆστο.

ΞΑ. κοῦκ ἐβάλλετο;

ΑΙ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποεῖν,
ὁπότερος εἴη τὴν τέχνην σοφώτερος. 720

ΞΑ. ὁ τῶν πανούργων;

ΑΙ. νὴ Δί', οὐράνιον γ' ὅσον.

ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι;

ΑΙ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται.

ΑΙ. ἀγῶνα ποιεῖν αὐτίκα μάλα, καὶ κρίσιν, 725
κᾶλεγχον αὐτῶν τῆς τέχνης.

ΞΑ. κᾶπειτα πῶς
οὐ καὶ Σοφοκλῆς ἀντελάβετο τοῦ θρόνου;

ΑΙ. μὰ Δί' οὐκ ἐκείνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον,
ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν,

κάκεινος ὑπεχώρησεν αὐτῷ τοῦ θρόνου. 730
 νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειدهμίδης,
 ἔφεδρος καθεδεῖσθαι· καὶ μὲν Αἰσχύλος κρατῇ,
 ἔξιν κατὰ χώραν, εἰ δὲ μὴ, περὶ τῆς τέχνης
 διαγωνιεῖσθ' ἔφασκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρήμ' ἄρ' ἔσται;

ΑΙ. νῆ Δί', ὀλίγον ὕστερον. 735
 κάνταῦθα δὴ τὰ δεινὰ κινήσεται·
 καὶ γὰρ ταλάντῳ μουσικῇ σταθμήσεται.

ΞΑ. τί δέ; μειαγωγήσουσι τὴν τραγωδίαν;

ΑΙ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπῶν,
 καὶ πλαίσια ξύμπηκτα πλινθεύσουσί γε, 740
 καὶ διαμέτρους, καὶ σφῆνας. ὁ γὰρ Εὐριπίδης
 κατ' ἔπος βασανιεῖν φησὶ τὰς τραγωδίας.

ΞΑ. ἦπου βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.

ΑΙ. ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας κάτω.

ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα;

ΑΙ. τοῦτ' ἦν δύσκολον· 745
 σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὕρισκέτην.
 οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,

ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.

ΑΙ. λῆρόν τε τᾶλλ' ἠγείτο τοῦ γινῶναι πέρι
 φύσεις ποητῶν. εἶτα τῷ σῷ δεσπότῃ 750
 ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν.
 ἀλλ' εἰσῴωμεν· ὡς ὅταν γ' οἱ δεσπόται
 ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

ΧΟ. ἦπου δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἔξει,
 ἡνίκ' ἂν ὀξύλαλόν περ ἴδῃ θήγοντος ὀδόντας 755
 ἀντιτέχνου· τότε δὴ μανίας ὑπὸ δεινῆς

ὄμματα στροβήσεται.

ἔσται δ' ἵππολόφων τε λόγων κορυθαίολα νείκη,
σχινδαλαμῶν τε παραζόνια, σμιλεύματά τ'
ἔργων,

φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς 760
ρήμαθ' ἵπποβάμονα.

φρίξας δ' αὐτοκόμου λοφιάς λασιαύχενα χαί-
ταν,

δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἥσει
ρήματα γομφοπαγῇ, πινακηδὸν ἀποσπῶν
γηγενεῖ φυσήματι. 765

ἔνθεν δὴ στοματοουργὸς ἐπῶν βασανίστρια,
λίσπη

γλῶσσ' ἀνελισσομένη, φθονερούς κινούσα χα-
λινούς,

ρήματα δαιομένη, καταλεπτολογήσει
πνευμόνων πολὺν πόνον.

ΔΙΟΝΥΣΟΣ. ΕΥΡΙΠΙΔΗΣ. ΑΙΣΧΥΛΟΣ.

ΕΥ. Οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει· 770
κρείττων γὰρ εἶναί φημι τούτου τὴν τέχνην.

ΔΙ. Αἰσχύλε, τί σιγᾷς; αἰσθάνει γὰρ τοῦ λόγου.

ΕΥ. ἀποσεμννεῖται πρῶτον, ἅπερ ἐκάστοτε
ἐν ταῖς τραγωδίαισιν ἑτερατεύετο.

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λῖαν λέγε. 775

ΕΥ. ἐγὼ δα τοῦτον, καὶ διέσκεμμαι πάλαι,
ἄνθρωπον ἀγριοποιὸν, αὐθαδόστομον,
ἔχοντ' ἀχάλινον, ἀκρατὲς, ἀπύλωτον στόμα,

ἀπεριλάλητον, κομποφακελοῖρήμονα.

ΑΙ. ἄληθες, ὦ παῖ τῆς ἀρουραίας θεοῦ; 780
 σὺ δὴ με ταῦτ', ὦ στωμυλιοσυλλεκτάδῃ,
 καὶ πτωχοποιεῖ, καὶ ῥακιοσυρῥαπτάδῃ;
 ἀλλ' οὐ τι χαίρων αὐτ' ἐρεῖς.

ΔΙ. παῦσ', Αἰσχύλε,
 καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερμήνης κότῳ.

ΑΙ. οὐ δῆτα, πρὶν γ' ἂν τοῦτον ἀποφῆνῳ σαφῶς 785
 τὸν χωλοποιὸν, οἷος ὦν θρασύνεται.

ΔΙ. ἄρν', ἄρνα μέλαιναν, παῖδες, ἐξενέγκατε·
 τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.

ΑΙ. ὦ Κρητικὰς μὲν συλλέγων μονωδίας,
 γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην. 790

ΔΙ. ἐπίσχεσ οὗτος, ὦ πολυτίμητ' Αἰσχύλε.
 ἀπὸ τῶν χαλαζῶν δ', ὦ πόνηρ' Εὐριπίδῃ,
 ἄπαγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,
 ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι
 θενῶν ὑπ' ὀργῆς ἐκχέης τὸν Τήλεφον. 795
 σὺ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἀλλὰ πραόνως
 ἔλεγχ', ἐλέγχου. λοιδορεῖσθαι δ' οὐ πρέπει
 ἄνδρας ποητὰς, ὥσπερ ἀρτοπώλιδας.
 σὺ δ' εὐθύς, ὥσπερ πρίνος ἐμπρησθεῖς, βοᾷς.

ΕΥ. ἔτοιμός εἰμ' ἔγωγε, κούκ ἀναδύομαι, 800
 δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
 τᾶπη, τὰ μέλη, τὰ νεῦρα τῆς τραγωδίας.
 καὶ, νῆ Δία, τὸν Πηλέα γε, καὶ τὸν Αἴολον,
 καὶ τὸν Μελέαγρον, κᾶτι μάλα τὸν Τήλεφον.

ΔΙ. σὺ δὲ δὴ τί βουλευεῖ ποεῖν; λέγ', Αἰσχύλε. 805

ΑΙ. ἐβουλόμεν μὲν οὐκ ἐρίζειν ἐνθάδε·

οὐκ ἐξ ἴσου γάρ ἐστιν ἀγὼν νῶν.

ΔΙ. τί δαί;

ΑΙ. ὅτι ἡ πόησις οὐχὶ συντέθνηκέ μοι,
τούτῳ δὲ συντέθνηκεν, ὥσθ' ἔξει λέγειν.
ὅμως δ', ἐπειδὴ σοὶ δοκεῖ, δρᾶν ταῦτα χρή. 810

ΔΙ. ἴθι νυν λιβανωτὸν δευρό τις καὶ πῦρ δότω,
ὥπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων,
ἀγῶνα κρίναι τόνδε μουσικώτατα·
ὁμείς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.

ΧΟ. ὦ Διὸς ἐννέα παρθένοι ἀγναί 815
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἰκαθορᾶτε
ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμοις
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
ἔλθετ' ἐποψόμεναι δύναμιν
δεινοτάτοις στομάτοις. πορίσασθε 820
ρήματα καὶ παραπρίσματ' ἐπῶν.
νῦν γὰρ ἀγὼν σοφίας
ὁδε μέγας χωρεῖ πρὸς ἔργον ἤδη.

ΔΙ. εὐχεσθε δὴ καὶ σφῶ τι, πρὶν τᾶπη λέγειν.

ΑΙ. Δήμητερ, ἡ θρέψασα τὴν ἐμὴν φρένα, 825
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἐπίθες λαβῶν δὴ καὶ σὺ λιβανωτόν.

ΕΥ. καλῶς·

ἔτεροι γάρ εἰσιν, οἷσιν εὐχομαι θεοῖς.

ΔΙ. ἴδιοι τινές σου, κόμμα καινόν;

ΕΥ. καὶ μάλα.

ΔΙ. ἴθι δὴ προσεύχου τοῖσιν ἰδιώταις θεοῖς. 830

ΕΥ. αἰθὴρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,
καὶ ξύνεσι, καὶ μυκτῆρες ὀσφραντήριοι,

ὀρθῶς μ' ἐλέγχειν, ὣν ἂν ἄπτωμαι λόγων.
 ΧΟ καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν
 παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τινὰ λόγων
 ἐμμέλειαν, ἐπὶ τε δαΐαν ὁδόν. 836
 γλῶσσα μὲν γὰρ ἡγρίωται,
 λῆμα δ' οὐκ ἄτολμον ἀμφοῖν, οὐδ' ἀκίνητοι
 φρένες.
 προσδοκᾶν οὖν εἰκός ἐστιν
 τὸν μὲν ἀστεϊόν τι λέξαι καὶ κατερβρηνμένον, 840
 τὸν δ' ἀνασπῶντ' αὐτοπρέμνοισι
 τοῖς λόγοισιν ἐμπεσόντα
 συσκεδᾶν πολλὰς ἀλινδήθρας ἐπῶν.

ΔΙΟΝΥΣΟΣ. ΕΥΡΙΠΙΔΗΣ. ΑΙΣΧΥΛΟΣ.

ΔΙ. ἀλλ' ὡς τάχιστα χρή λέγειν· οὕτω δ', ὅπως
 ἐρεῖτον
 ἀστεῖα, καὶ μήτ' εἰκόνας, μήθ' οἷ' ἂν ἄλλος
 εἴποι. 845
 ΕΥ. καὶ μὴν ἐμαυτὸν μὲν γε, τὴν ποίησιν οἷός εἰμι,
 ἐν τοῖσιν ὑστάτοις φράσω· τοῦτον δὲ πρῶτ'
 ἐλέγξω,
 ὡς ἦν ἀλαζὼν καὶ φέναξ, οἷοις τε τοὺς θεατὰς
 ἐξηπάτα, μωροὺς λαβὼν παρὰ Φρυνίχῃ τρα-
 φέντας.
 πρῶτιστα μὲν γὰρ ἓνα τιν' ἂν καθίσειν
 ἐγκαλύψας, 850
 Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχί
 δεικνύς,

- πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί.
 ΔΙ. μὰ τὸν Δί', οὐ δῆθ'.
 ΕΥ. ὁ δὲ χορός γ' ἤρειδεν ὄρμαθους ἄν
 μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν οἱ δ' ἐσίγων.
 ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἔτερ-
 πεν 855
 οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες.
 ΕΥ. ἡλίθιος γὰρ ἦσθα,
 σάφ' ἴσθι.
 ΔΙ. κάμαυτῶ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα;
 ΕΥ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατῆς προσδοκῶν καθοῖτο,
 ὁπόθ' ἡ Νιόβη τι φθέγγεται· τὸ δρᾶμα δ' ἄν διήει.
 ΔΙ. ὦ παμπόνηρος, οἷ ἄρ' ἐφenaκίζομένην ὑπ' αὐτοῦ.
 τί σκορδινᾷ καὶ δυσφορεῖς;
 ΕΥ. ὅτι αὐτὸν ἐξελέγχω. 861
 κάπειτ', ἐπειδὴ ταῦτα ληρήσειε, καὶ τὸ δρᾶμα
 ἤδη μεσοίη, ῥήματ' ἄν βόεια δώδεκ' εἶπεν,
 ὀφρῦς ἔχοντα καὶ λόφους, δεῖν ἅττα μορμορωπὰ,
 ἀγνώτα τοῖς θεωμένοις.
 ΑΙ. οἴμοι τάλας.
 ΔΙ. σιώπα. 865
 ΕΥ. σαφὲς δ' ἄν εἶπεν οὐδὲ ἓν.
 ΔΙ. μὴ πρὶε τοὺς ὀδόντας.
 ΕΥ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ π' ἀσπίδων
 ἐπόντας
 γρυπαέτους χαλκηλάτους, καὶ ῥήμαθ' ἱπ-
 πόκρημνα,
 ἅ ξυμβαλεῖν οὐ ῥάδι ἦν.
 ΔΙ. νῆ τοὺς θεοὺς, ἐγὼ γοῦν

ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύ-
πνησα, 870

τὸν ξουθὸν ἱππαλεκτρύῳ ζητῶν, τίς ἐστὶν ὄρνις
ΑΙ. σημείον ἐν ταῖς ναυσὶν, ᾧ 'μαθέστατ', ἐνεγέ-
γραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ᾠμην Ἑρῆξιν εἶναι.

ΕΥ. εἴτ' ἐν τραγωδίαις ἐχρῆν κάλεκτρυόνα ποῆσαι;

ΑΙ. σὺ δ', ᾧ θεοῖσιν ἐχθρὲ, ποῖ ἄττ' ἐστὶν, ἄττ'
ἐποίεις; 875

ΕΥ. οὐχὶ μὰ Δί' ἱππαλεκτρυόνας, οὐ τραγελάφους,
ἅπερ σὺ,
ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γρά-
φουσιν.

ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ. τὸ
πρῶτον εὐθὺς

οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπα-
χθῶν,

ἴσχανα μὲν πρῶτιστον αὐτὴν, καὶ τὸ βάρος
ἀφείλον 880

ἐπυλλίοις, καὶ περιπάτοις, καὶ τευτλίοις λευ-
κοῖς,

χυλὸν διδούς στωμυλμάτων, ἀπὸ βιβλίων
ἀπηθῶν.

εἴτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσὼν
ἔφυρον,

ἀλλ' οὐξιών πρῶτιστα μὲν μοι τὸ γένος εἶπ'
ἂν εὐθὺς 884

τοῦ δράματος.

ΔΙ. κρεῖττον γὰρ ἦν σοι, νῆ Δί', ἢ τὸ σαυτοῦ.

ΕΥ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρήκ' ἂν
 ἀργόν,
 ἀλλ' ἔλεγεν ἡ γυνή τέ μοι, χῶ δοῦλος οὐδὲν
 ἦττον,
 χῶ δεσπότης, χῆ παρθένος, χῆ γραῦς ἄν.

ΑΙ. εἶτα δῆτα
 οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα;

ΕΥ. μὰ τὸν Ἀπόλλω
 δημοκρατικὸν γὰρ αὐτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἔασον, ὦ τάν'
 οὐ σοι γάρ ἐστι περίπατος κάλλιστα περί γε
 τούτου. 891

ΕΥ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα.

ΑΙ. φημί καγώ.
 ὥς πρὶν διδάξαι γ' ὄφελος μέσος διαρράγῃναι.

ΕΥ. λεπτῶν τε κανόνων εἰσβολὰς, ἐπῶν τε γωνι-
 ασμοὺς,
 νοεῖν, ὀράν, ξυνιέναι, στρέφειν, ἐράν, τεχνά-
 ζειν, 895
 κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα.

ΑΙ. φημί καγώ.

ΕΥ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς
 ξύνεσμεν,
 ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ
 οὗτοι
 ἤλεγχον ἄν μου τὴν τέχνην. ἀλλ' οὐκ ἐκομ-
 πολάκουν,
 ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον
 αὐτούς, 900

Κύνκρους ποῶν καὶ Μέμνονας κωδωνοφαλαρο-
πώλους.

γνώσει τε τοὺς τούτου τε κάμου γ' ἐκατέρου
μαθητάς.

τούτου μὲν οὖν Φορμίσιος, Μεγαίνετος θ' ὁ
Μάνης,

σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμ-
πται·

οὔμοι δὲ Κλειτοφῶν τε, καὶ Θηραμένης ὁ κομ-
ψός. 905

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς εἰς τὰ
πάντα,

ὃς ἦν κακοῖς που περιπέσῃ, καὶ πλησίον παρα-
στῇ,

πέπτωκεν ἔξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κίος.

ΕΥ. τοιαῦτα μέντοι σωφρονεῖν

τούτοισιν εἰσηγησάμην, 910

λογισμὸν ἐνθεὶς τῇ τέχνῃ
καὶ σκέψιν, ὥστ' ἤδη νοεῖν
ἅπαντα, καὶ διειδέναι

τά τ' ἄλλα, καὶ τὰς οἰκίας
οἰκεῖν ἄμεινον ἢ πρὸ τοῦ, 915

κἀνασκοπεῖν· πῶς τοῦτ' ἔχει;
ποῦ μοι τοδί; τίς τοῦτ' ἔλαβεν;

ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἀθη-
ναίων ἅπας τις εἰσιῶν

κέκραγε πρὸς τοὺς οἰκέτας 920

ζητεῖ τε· ποῦ ἔστιν ἡ χύτρα;
τίς τὴν κεφαλὴν ἀπεδήδοκεν

τῆς μαινίδος; τὸ τρυβλίον
 τὸ περυσινὸν τέθνηκέ μοι·
 ποῦ τὸ σκόροδον τὸ χθεσινόν; 925
 τίς τῆς ἐλάας παρέτραγεν;
 τέως δ' ἀβελτερώτατοι
 κεχηνότες Μαμμάκυθοι,
 Μελητίδαι καθήντο.

ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ· 930
 σὺ δὲ δὴ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως
 μή σ' ὁ θυμὸς ἀρπάσας
 ἐκτὸς οἴσει τῶν ἐλαῶν
 δεινὰ γὰρ κατηγόρηκεν.
 ἀλλ' ὅπως, ὦ γεννάδα, 935
 μὴ πρὸς ὀργὴν ἀντιλέξεις,
 ἀλλὰ συστείλας, ἄκροισι
 χρώμενος τοῖς ἰστίοισιν,
 εἶτα μᾶλλον, μᾶλλον ἄξεις,
 καὶ φυλάξεις, 940
 ἥνίκ' ἂν τὸ πνεῦμα λείον καὶ καθεστηκὸς
 λάβῃς.
 ἀλλ', ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥή-
 ματα σεμνὰ,
 καὶ κοσμήσας τραγικὸν λῆρον, θαρρόων τὸν
 κρουνὸν ἀφίει.

ΔΙΟΝΥΣΟΣ. ΑἲΣΧΥΛΟΣ. ΕΥΡΙΠΙΔΗΣ.

Αἲ. θυμουμαι μὲν τῇ ξυντυχίᾳ, καί μου τὰ σπλάγχν'
 ἀγανακτεῖ,

εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκη
 δ' ἀπορεῖν με, 945
 ἀποκρίναί μοι, τίνος οὔνεκα χρὴ θαυμάζειν ἄν-
 δρα ποητήν;

ΕΥ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε
 ποοῦμεν
 τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

ΑΙ. τοῦτ' οὖν εἰ μὴ πεπόηκας,
 ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους
 ἀπέδειξας,
 τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.

ΑΙ. σκέψαι τοίνυν οἷους αὐτοὺς παρ' ἐμοῦ παρε-
 δέξατο πρῶτον, 951
 εἰ γενναίους, καὶ τετραπήχεις, καὶ μὴ διαδρα-
 σιπολίτας,
 μῆδ' ἀγοραίους, μῆδ' ἐκοβάλους, ὥσπερ νῦν,
 μῆδ' ἐπανούργους·
 ἀλλὰ πνέοντας δόρυ, καὶ λόγχας, καὶ λευκο-
 λόφους τρυφαλείας,
 καὶ πήληκας, καὶ κνημίδας, καὶ θυμοὺς ἐπτα-
 βοείους. 955

ΔΙ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν αὖ
 μ' ἐπιτρίψει.

ΕΥ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναίους
 ἐξεδίδαξας;

ΔΙ. Αἰσχύλε, λέξον, μῆδ' αὐθαδῶς σεμνυνόμενος
 χαλέπαινε.

ΑΙ. δράμα ποιήσας Ἄρεως μεστόν.

- ΔΙ. ποῖον ;
- ΑΙ. τοὺς ΕΠΤ' ΕΠΙ ΘΗΒΑΣ·
ὃ θεασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δαΐιος εἶναι.
- ΔΙ. τουτὶ μὲν σοι κακὸν εἴργασται· Θηβαίους γὰρ
πεπόηκας 961
ἀνδρειότερους εἰς τὸν πόλεμον· καὶ τούτου γ'
οὔνεκα τύπτου.
- ΑΙ. ἀλλ' ὑμῖν αὐτ' ἐξῆν ἀσκεῖν· ἀλλ' οὐκ ἐπὶ τοῦτ'
ἐτράπεσθε.
εἶτα διδάξας ΠΕΡΣΑΣ μετὰ ταῦτ' ἐπιθυμεῖν
ἐξεδίδαξα
νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον
ἄριστον. 965
- ΔΙ. ἐχάρην γοῦν, ἡνίκ' ἐπηγγέλθη περὶ Δαρείου
τεθνεώτος·
ὃ χορὸς δ' εὐθύς τῷ χεῖρ' ᾠδὴ συγκρούσας
εἶπεν ΙΑΥΟΙ.
- ΑΙ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέ-
ψαι γὰρ ἀπ' ἀρχῆς,
ὥς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγέννηται.
Ὅρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε,
φόνων τ' ἀπέχεσθαι, 970
Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς,
Ἡσίοδος δὲ
γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὃ δὲ
θεῖος Ὅμηρος
ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν, πλὴν τοῦδ'
ὅτι χρήστ' ἐδίδαξεν,
τάξεις, ἀρετὰς, ὀπλίσεις ἀνδρῶν ;

- ΔΙ. καὶ μὴν οὐ Παντακλέα γε
 ἐδίδαξεν ὅμως τὸν σκαιότατον· πρῶην γοῦν,
ἡνίκ' ἔπεμπεν, 975
 τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον
 ἤμελλ' ἐπιδήσειν.
- ΑΙ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν ἦν καὶ
 Λάμαχος ἥρως·
 ὅθεν ἡμῇ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς
 ἐπόησεν
 Πατρόκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαί-
 ροιμ' ἄνδρα πολίτην
 ἀντεκτείνειν αὐτὸν τούτοις, ὁπότεν σάλπιγγος
ἀκούσῃ. 980
 ἀλλ' οὐ μὰ Δί', οὐ Φαίδρας ἐπόουν πόρνας, οὐδὲ
 Σθενοβοίας·
- ΕΥ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν
 ἀμαὶ Σθενόβοιαι;
- ΑΙ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέ-
 πεισας
 κώνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλε-
 ροφόντας.
- ΕΥ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς
 Φαίδρας ξυνέθηκα; 985
- ΑΙ. μὰ Δί', ἀλλ' ὄντ'· ἀλλ' ἀποκρύπτειν χρὴ τὸ
 πονηρὸν τὸν γε πονητὴν,
 καὶ μὴ παράγειν, μηδὲ διδάσκειν. τοῖς μὲν γὰρ
 παιδαρίοισιν
 ἔστι διδάσκαλος ὅστις φράζει, τοῖσιν δ' ἡβῶσι
 πονηταί.

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΥ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς,
καὶ Παρνασῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ
χρηστὰ διδάσκειν, 990
ὃν χρὴ φράζειν ἀνθρωπείως ;

ΑΙ. ἀλλ', ὦ κακόδαιμον, ἀνάγκη
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ
ρήματα τίκτειν.
κἄλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζουσι
χρησθαι [τέροισιν.
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ σεμνο-
ἀμοῦ χρηστῶς καταδείξαντος διελυμνήσω σύ.

ΕΥ. τί δράσας ;

ΑΙ. πρῶτον μὲν τοὺς βασιλεύοντας ράκι' ἀμπίσχων,
ἔν' ἐλείνοι 996
τοῖς ἀνθρώποις φαίνονται εἶναι.

ΕΥ. τοῦτ' οὖν ἔβλαψα τί δράσας ;

ΑΙ. οὐκ οὖν ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς
διὰ ταῦτα,
ἀλλὰ ρακίοις περιειλλόμενος κλάει, καὶ φησὶ
πένεσθαι ;

ΔΙ. νῆ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὖλων ἐρίων
ὑπένερθε 1000
κἂν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθῦς
ἀνέκυψεν.

ΑΙ. εἴτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν
ἐδίδαξας,
ἢ ἔκεκένωσεν τὰς τε παλαίστρας, καὶ τοὺς
παράλους ἀνέπεισεν

ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε γ',
 ἡνίκ' ἐγὼ ἔζων,
 οὐκ ἠπίσταντ' ἄλλ', ἢ μᾶζαν καλέσαι καὶ
 ῥυτταπαὶ εἰπεῖν. 1005

ΔΙ. νῦν δ' ἀντιλέγει, κούκέτ' ἐλαύνει,
 καὶ πλεῖ δευρὶ, καὺθις ἐκείσε.

ΑΙ. ποίων δὲ κακῶν οὐκ αἵτιός ἐστ';
 οὐ προαγωγούς κατέδειξ' οὗτος,
 καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1010
 καὶ φασκούσας οὐ ζῆν τὸ ζῆν;
 κᾶτ' ἐκ τούτων ἢ πόλις ἡμῶν
 ὑπὸ γραμματέων ἀνεμεστώθη.
 καὶ βωμολόχων δημοπιθήκων,
 ἐξαπατώντων τὸν δῆμον αἰεί· 1015
 λαμπάδα δ' οὐδεὶς οἶός τε φέρειν
 ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστ' ἐπαφανάνθην
 Παναθηναίοισι γελῶν, ὅτε δὴ
 βραδὺς ἄνθρωπός τις ἔθει κύψας, 1020
 λευκὸς, πίων, ὑπολειπόμενος
 καὶ δεινὰ ποῶν· κᾶθ' οἱ Κεραμῆς
 ἐν ταῖσι πύλαις παῖουσ' αὐτοῦ
 γαστέρα, πλευράς, λαγόνας, πυγὴν·
 ὁ δὲ τυπτόμενος ταῖσι πλατεταῖς, 1025
 φυσῶν τὴν λαμπάδ', ἔφευγεν.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νείκος, ἀδρὸς ὁ
 πόλεμος ἔρχεται.
 χαλεπὸν οὖν ἔργον διαιρεῖν,
 ὅταν ὁ μὲν τείνη βιαίως,

ὁ δ' ἐπαναστρέφειν δύνηται, κάπερείδεσθαι το-
ρῶς. 1030

ἀλλὰ μὴ 'ν ταυτῷ κάθησθον·
ἐσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι σοφισμάτων.
ὅ τι περ οὖν ἔχετον ἐρίζειν,
λέγετον, ἐπιτον, ἀναδέρεσθον,
τά τε παλαιὰ καὶ τὰ καινὰ, 1035
καποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.
εἰ δὲ τοῦτο καταφοβείσθον, μή τις ἀμαθία
προσῇ

τοῖς θεωμένοισιν, ὥς τὰ
λεπτὰ μὴ γινῶναι λεγόντοιν,
μηδὲν ὀρῶδεῖτε τοῖθ', ὥς οὐκέθ' οὕτω ταῦτ'
ἔχει. 1040

ἐστρατευμένοι γάρ εἰσι,
βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιὰ·
αἱ φύσεις τ' ἄλλως κράτισται·
νῦν δὲ καὶ παρηκόνηνται.
μηδὲν οὖν δείσητον, ἀλλὰ 1045
πάντ' ἐπέξιτον θεατῶν γ' οὐνεχ', ὥς ὄντων
σοφῶν.

ΑΙΣΧΥΛΟΣ. ΕΥΡΙΠΙΔΗΣ. ΧΟΡΟΣ.

ΕΥ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,

ὅπως τὸ πρῶτον τῆς τραγωδίας μέρος
πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ. 1049
ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν παραγμάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς;

ΕΥ. πολλοὺς πάνν.

πρῶτον δέ μοι τὸν ἐξ Ὀρεστέας λέγε.

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνὴρ. λέγ', Αἰσχύλε.

ΑΙ. ΕΡΜΗ ΧΘΟΝΙΕ, ΠΑΤΡΩΙ' ΕΠΟΠΤΕΥΩΝ

ΚΡΑΤΗ,

ΣΩΤΗΡ ΓΕΝΟΥ ΜΟΙ ΣΥΜΜΑΧΟΣ Τ' ΑΙ-

ΤΟΥΜΕΝΩΙ·

1055

ΗΚΩ ΓΑΡ ΕΙΣ ΓΗΝ ΤΗΝΔΕ ΚΑΙ ΚΑΤΕΡ-

ΧΟΜΑΙ.

ΔΙ. τούτων ἔχεις ψέγειν τι;

ΕΥ. πλεῖν ἢ δώδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἄλλ', ἢ τρία.

ΕΥ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μὴ, 1060

πρὸς τρισὶν ἱαμβείοισι προσοφείλων φανεῖ.

ΑΙ. ἐγὼ σιωπῶ τῷδ' ;

ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιον γ' ὅσον.

ΑΙ. ὁρᾷς ὅτι ληρεῖς.

ΔΙ. ἀλλ' ὀλίγον γέ μοι μέλει.

ΑΙ. πῶς φῆς μ' ἁμαρτεῖν;

ΕΥ. αὐθις ἐξ ἀρχῆς λέγε. 1065

ΑΙ. ΕΡΜΗ ΧΘΟΝΙΕ, ΠΑΤΡΩΙ' ΕΠΟΠΤΕΥΩΝ

ΚΡΑΤΗ.

ΕΥ. οὐκ οὖν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει

τῷ τοῦ πατρὸς τεθνεώτος;

ΑΙ. οὐκ ἄλλως λέγω.

ΕΥ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο

- αὐτοῦ βιαίως ἐκ γυναικείας χερὸς 1070
 δόλοισ λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
- ΔΙ. οὐ δῆτ' ἐκείνον, ἀλλὰ τὸν Ἑριούνιον
 Ἑρμῆν, Χθόνιον προσεῖπε, καδῆλου λέγων,
 ὅτι πατρῶον τοῦτο κέκτηται γέρας.
- ΕΥ. ἔτι μεῖζον ἐξήμαρτες, ἢ ἡ γὰρ βουλόμεν' 1075
 εἰ γὰρ πατρῶον τὸ χθόνιον ἔχει γέρας,
- ΔΙ. οὕτως ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
- ΑΙ. Διόνυσσε, πίνεις οἶνον οὐκ ἀνθοσμίαν.
- ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
- ΑΙ. ΣΩΤΗΡ ΓΕΝΟΥ ΜΟΙ ΣΥΜΜΑΧΟΣ Τ' ΑΙ-
 ΤΟΥΜΕΝΩΙ· 1080
 ΗΚΩ ΓΑΡ ΕΣ ΓΗΝ ΤΗΝΔΕ ΚΑΙ ΚΑΤΕΡ-
 ΧΟΜΑΙ.
- ΕΥ. δις ταῦτόν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
- ΔΙ. πῶς δις;
- ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.
 ΗΚΩ ΓΑΡ ΕΣ ΓΗΝ φησὶ ΚΑΙ ΚΑΤΕΡ-
 ΧΟΜΑΙ. 1084
 ΗΚΩ δὲ ταῦτόν ἐστι τῷ ΚΑΤΕΡΧΟΜΑΙ.
- ΔΙ. νῆ τὸν Δί', ὥσπερ εἴ τις εἴποι γείτονι
 ΧΡΗΣΟΝ ΣΥ ΜΑΚΤΡΑΝ, ΕΙ ΔΕ ΒΟΥΛΕΙ,
 ΚΑΡΔΟΠΟΝ.
- ΑΙ. οὐ δῆτα τοῦτό γ', ὃ κατεστωμυλμένε
 ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.
- ΔΙ. πῶς δῆ; δίδαξον γάρ με καθ' ὅ τι δὴ λέ-
 γεις. 1090
- ΑΙ. ἐλθεῖν μὲν εἰς γῆν ἔσθ', ὅτῳ μετῇ πάτρας·
 χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·

φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται.

ΔΙ. εὖ, νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;

ΕΥ. οὐ φημι τὸν Ὀρέστην κατελθεῖν οἴκαδε· 1095
λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

ΔΙ. εὖ, νῆ τὸν Ἑρμῆν. ὅ τι λέγεις δ' οὐ μαν-
θάνω.

ΕΥ. πέραινε τοίνυν ἕτερον.

ΔΙ. ἴθι πέραινε σὺ,
Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπό-
βλεπε.

ΑΙ. ΤΥΜΒΟΥ Δ' ΕΠ' ΟΧΘΩΙ ΤΩΙΔΕ ΚΗΡΥΣΣΩ
ΠΑΤΡΙ 1100

ΚΛΥΕΙΝ, ΑΚΟΥΣΑΙ.

ΕΥ. τοῦθ' ἕτερον αὐθις λέγει,
ΚΛΥΕΙΝ, ΑΚΟΥΣΑΙ, ταῦτ' ὃν σαφέστατα.

ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὧ μόχθηρε σὺ,
οἷς οὐδὲ τρίς λέγοντες ἐξικνούμεθα.

ΑΙ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους; 1104

ΕΥ. ἐγὼ φράσω.
κἂν πον δὲς εἴπω ταῦτ' ὃν, ἢ στοιβὴν ἔδης
ἐνούσαν ἔξω τοῦ λόγου, κατάπτυσον.

ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μοῦστιν ἀλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

ΕΥ. ΗΝ ΟΙΔΙΠΟΥΣ ΤΟ ΠΡΩΤΟΝ ΕΥΔΑΙΜΩΝ
ΑΝΗΡ, 1110

ΑΙ. μὰ τὸν Δί', οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,
ὄντινά γε, πρὶν φῦναι μὲν, Ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι.
πῶς οὗτος ἦν τὸ πρῶτον εὐτυχῆς ἀνὴρ;

ΕΥ. ΕΙΤ' ΕΓΕΝΕΤ' ΑΥΘΙΣ ΑΘΛΙΩΤΑΤΟΣ ΒΡΟ-
ΤΩΝ. 1115

ΑΙ. μὰ τὸν Δί', οὐ δῆτ', οὐ μενοῦν ἐπαύσατο.
πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον,
χειμῶνος ὄντος, ἐξέθεσαν ἐν ὀστράκῃ,
ἵνα μὴ ἔτραφείς γένοιτο τοῦ πατρὸς φονεὺς·
εἴθ' ὥς Πόλυβον ἤρρησεν οἰδῶν τῷ πόδε· 1120
ἔπειτα γραῦν ἔγημεν αὐτὸς ὦν νέος,
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·
εἴτ' ἐξετύφλωσεν αὐτόν.

ΔΙ. εὐδαίμων ἄρ' ἦν,
εἰ κάστρατῆγησέν γε μετ' Ἑρασινίδου. 1124

ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλοὺς ποῶ.

ΑΙ. καὶ μὴν, μὰ τὸν Δί', οὐ κατ' ἔπος γέ σου
κνίσω

τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκυθίου τοὺς σους προλόγους διαφθερῶ.

ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;

ΑΙ. ἐνὸς μόνον·
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἐνι, 1130
καὶ κωδάριον, καὶ ληκύθιον, καὶ θυλάκιον,
ἐν τοῖς ἱαμβείοισι. δείξω δ' αὐτίκα.

ΕΥ. ἰδού, σὺ δείξεις;

ΑΙ. φημί.

ΔΙ. καὶ δὴ χρὴ λέγειν.

ΕΥ. ΑΙΓΥΠΤΟΣ, ΩΣ Ο ΠΛΕΙΣΤΟΣ ΕΣΠΑΡΤΑΙ
ΛΟΓΟΣ,
ΞΥΝ ΠΑΙΣΙ ΠΕΝΤΗΚΟΝΤΑ ΝΑΥΤΙΛΩΙ
ΠΛΑΤΗ 1135

ΑΡΓΟΣ ΚΑΤΑΣΧΩΝ.

- ΑΙ. *ληκύθιον ἀπώλεσεν.*
 ΕΥ. *τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;*
 ΔΙ. *λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ*
πάλιν.

ΕΥ. ΔΙΟΝΥΣΟΣ, ΟΣ ΘΥΡΣΟΙΣΙ ΚΑΙ ΝΕΒΡΩΝ
 ΔΟΡΑΙΣ
 ΚΑΘΑΠΤΟΣ ΕΝ ΠΕΥΚΑΙΣΙ ΠΑΡΝΑΣΟΝ
 ΚΑΤΑ
 ΠΗΔΑΙ ΧΟΡΕΥΩΝ,

1140

- ΑΙ. *ληκύθιον ἀπώλεσεν.*
 ΔΙ. *οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.*
 ΕΥ. *ἀλλ' οὐδὲν ἔσται πρᾶγμα. πρὸς γὰρ τουτονὶ*
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.
 ΟΥΚ ΕΣΤΙΝ ΟΣΤΙΣ ΠΑΝΤ' ΑΝΗΡ ΕΥ-
 ΔΑΙΜΟΝΕΙ·
 Η ΓΑΡ ΠΕΦΥΚΩΣ ΕΣΘΛΟΣ ΟΥΚ ΕΧΕΙ
 ΒΙΟΝ,
 Η ΔΥΣΓΕΝΗΣ ΩΝ.

1145

- ΑΙ. *ληκύθιον ἀπώλεσεν.*
 ΔΙ. *Εὐριπίδη,*
 ΕΥ. *τί ἐστίν;*
 ΔΙ. *ὑφέσθαι μοι δοκεῖς·*
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολὺ.
 ΕΥ. *οὐδ' ἂν, μὰ τὴν Δήμητρα, φροντίσαιμί γε·* 1150
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόφεται.
 ΔΙ. *ἴθι δὴ λέγ' ἕτερον, καπέχου τῆς ληκύθου.*
 ΕΥ. ΣΙΔΩΝΙΟΝ ΠΟΤ' ΑΣΤΥ ΚΑΔΜΟΣ ΕΚ-
 ΛΙΠΩΝ

ΑΓΗΝΟΡΟΣ ΠΑΙΣ.

ΑΙ. *ληκύθιον ἀπώλεσεν.*

ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον, 1155
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

ΕΥ. *τὸ τί;*
ἐγὼ πρίωμαι τῷδ' ;

ΔΙ. *ἐὰν πείθῃ γ' ἐμοί.*

ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέ-
γειν,

ἵν' οὗτος οὐχ ἔξει προσάψαι λήκυθον.

ΠΕΛΟΥ Ο ΤΑΝΤΑΛΕΙΟΣ ΕΙΣ ΠΙΣΑΝ

ΜΟΛΩΝ

1160

ΘΟΑΙΣΙΝ ΙΠΠΟΙΣ.

ΑΙ. *ληκύθιον ἀπώλεσεν.*

ΔΙ. ὀράς, προσῆψεν αὐθις αὖ τὴν λήκυθον.

*ἀλλ', ὦ ἄθ', ἔτι καὶ νῦν ἀπόδου πάσῃ
τέχνῃ·*

λήψει γὰρ ὀβολοῦ πάνυ καλὴν τε κάγαθὴν.

ΕΥ. μὰ τὸν Δί', οὐπω γ' ἔτι γὰρ εἰσί μοι
συχνοί. 1165

ΟΙΝΕΥΣ ΠΟΤ' ΕΚ ΓΗΣ.

ΑΙ. *ληκύθιον ἀπώλεσεν.*

ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.

ΟΙΝΕΥΣ ΠΟΤ' ΕΚ ΓΗΣ ΠΟΛΥΜΕΤΡΟΝ

ΛΑΒΩΝ ΣΤΑΧΥΝ,

ΘΥΩΝ ΑΠΑΡΧΑΣ,

ΑΙ. *ληκύθιον ἀπώλεσεν.*

ΔΙ. μεταξὺ θύων; καὶ τίς αὐθ' ὑφείλετο; 1170

ΕΥ. ἔασον, ὦ τάν· πρὸς τοδὶ γὰρ εἰπάτω.

ΖΕΥΣ, ΩΣ ΛΕΛΕΚΤΑΙ ΤΗΣ ΑΛΗΘΕΙΑΣ
ΥΠΟ,

ΔΙ. ἀπολεῖ σ'· ἐρεῖ γὰρ ΛΗΚΥΘΙΟΝ ΑΠΩΛΕΣΕΝ.
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί
σου, 1174

ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς, ἔφν.
ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τράπου.

ΕΥ. καὶ μὴν ἔχω γ', ὡς αὐτὸν ἀποδείξω κακὸν
μελοποιὸν ὄντα, καὶ ποοῦντα ταῦτ' αἰί.

ΧΟ. τί ποτε πρᾶγμα γενήσεται;
φροντίζειν γὰρ ἔγωγ' ἔχω, 1180
τίν' ἄρα μέμψιν ἐποίσει
ἀνδρὶ τῷ πολὺ πλείστα δὴ
καὶ κάλλιστα μέλη ποιή-
σαντι τῶν ἔτι νῦν ὄντων.
θαυμάζω γὰρ ἔγωγ' ὅπη 1185
μέμψεταιί ποτε τοῦτον
τὸν βακχεῖον ἄνακτα,
καὶ δέδοιχ' ὑπὲρ αὐτοῦ.

ΕΥΡΙΠΙΔΗΣ. ΑΙΣΧΥΛΟΣ. ΧΟΡΟΣ.

ΕΥ. πάννυ γε μέλη θαυμαστά· δείξει δὴ τάχα·
εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυν-
τεμῶ. 1190

ΔΙ. καὶ μὴν λογιῶμαι ταῦτα, τῶν ψήφων λαβών.
(διαύλιον προσαυλεῖ τις)

ΕΥ. Φθιώτ' Ἀχιλλεῦ, τί ποτ', ἀνδροδαΐκτον ἀκούων,
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν;

- Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ
λίμναν·
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν. 1195
- ΔΙ. δύο σοι κόπω, Αἰσχύλε, τούτῳ.
κύδιστ' Ἀχαιῶν, Ἀτρέως
πολυκοίρανε μάνθανέ μου παῖ·
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.
- ΔΙ. τρίτος, ὦ Ἰσχύλε, σοὶ κόπος οὗτος. 1200
- ΕΥ. εὐφαιμέεστε μελισσονόμοι
δόμον Ἀρτέμιδος πέλας οἴγειν·
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν.
κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν·
ἰήκοπον οὐ πελάθεις ἐπ' ἀρωγάν. 1205
- ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.
ἐγὼ μὲν οὖν εἰς τὸ βαλανεῖον βούλομαι·
- ΕΥ. μὴ, πρίν γ' ἀκούσης χιτέραν στάσιν μελῶν
ἐκ τῶν κιθαρῳδικῶν νόμων εἰργασμένην.
- ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει. 1210
- ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος
ἦβας,
τὸ φλαττοθραττοφλαττόθρατ,
Σφίγγα δυσαμερίαν, πρύτανιν κύνα, πέμπει,
τὸ φλαττοθραττοφλαττόθρατ,
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις, 1215
τὸ φλαττοθραττοφλαττόθρατ,
κυρεῖν παρασχὼν ἰταμαῖς κυσὶν ἀεροφοίτοις,
τὸ φλαττοθραττοφλαττόθρατ,
τὸ συγκλινές τ' ἐπ' Αἴαντι,
τὸ φλαττοθραττοφλαττόθρατ. 1220

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαρα-
θῶνος; ἢ

πόθεν συνέλεξας ἱμονιοστρόφου μέλη;

ΑΙ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ
ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων. 1225
οὗτος δ' ἀπὸ πάντων πορνιδίων μέλη φέρει,
σκολιῶν Μελήτου, Καρικῶν αὐλημάτων,
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ
λύρας ἐπὶ τοῦτον; ποῦ 'στὶν ἢ τοῖς ὀστρά-
κοις 1230

αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου,
πρὸς ἥνπερ ἐπιτήδεια τὰδ' ἔστ' ἄδειν μέλη.

ἀλκύνοντες, αἱ παρ' αἰνάοις θαλάσσης

κύμασι στωμύλλετε,

τέγγουσαι νοτίοις πτερῶν 1235

ῥάνισι χροῖα δροσιζόμεναι·

αἶθ' ὑπωρόφιοι κατὰ γωνίας

εἰ εἰ εἰ εἰ εἰ εἰλίσσετε δακτύλοις φάλαγγες

ἰστότονα πηνίσματα,

κερκίδος ἀοιδοῦ μελέτας, 1240

ἴν' ὁ φίλαυλος ἔπαλλε δελφὶς

πρώραις κυανεμβόλοις,

μαντεῖα καὶ σταδίους.

οἰάνθας γάνος ἀμπέλου,

βότρυος ἑλικά παυσίπονον. 1245

περίβαλλ', ὦ τέκνον, ὠλένας.

ὀρᾶς τὸν πύδα τοῦτον;

ΔΙ.

ὀρώ.

ΑΙ.

τί δαί; τοῦτον ὀράς;

ΔΙ.

ὀρώ.

ΑΙ.

τοιαντὶ μέντοι σὺ ποῶν
 τολμᾷς τὰμὰ μέλη ψέγειν; 1250
 τὰ μὲν μέλη σου ταῦτα· βούλομαι δ' ἔτι
 τὸν τῶν μονωδιῶν διεξελθεῖν τρόπον.
 ὦ Νυκτὸς κελαινοφαῆς
 ὄρφνα, τίνα μοι δύστανον ὄνειρον
 πέμπεις ἐξ ἀφανοῦς, Ἀΐδα πρόπολον, 1255
 ψυχὰν ἄψυχον ἔχοντα, μελαίνας
 Νυκτὸς παῖδα, φρικώδη δεινὰν ὄψιν,
 μελανονεκνεύιμονα, φόνια φόνια δερκόμενον,
 μεγάλους ὄνυχας ἔχοντα;
 ἀλλὰ μοι, ἀμφίπολοι, λύχνον ἄψατε, 1260
 κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρμετε
 δ' ὕδωρ,
 ὥς ἂν θεῖον ὄνειρον ἀποκλύσω.
 ἰὼ πόντιε δαῖμον, τοῦτ' ἐκεῖν'· ἰὼ ξύνοικοι,
 τάδε τέρατα θεάσασθε.
 τὸν ἀλεκτρυόνα μου συναρπάσασα 1265
 φρούδη Γλύκη. Νύμφαι ὀρεσσίγονοι,
 ὦ Μανία, ξύλλαβε·
 ἐγὼ δ' ἂν τάλαινα προσέχουσ' ἔτυχον
 ἐμαυτῆς ἔργοισι, λίνου μεστὸν ἄτρακτον
 εἰ εἰ εἰ εἰ εἰ εἰλίσσουσα χεροῖν, 1270
 κλωστήρα ποιούσ', ὅπως κνεφαῖος
 εἰς ἀγορὰν φέρουσ' ἀποδοίμαν·
 ὁ δ' ἀνέπτατ', ἀνέπτατ' ἐς αἰθέρα

κονφοτάταις πτερύγων ἀκμαῖς·
 ἐμοὶ δ' ἄχε', ἄχεα κατέλιπε, 1275
 δάκρυα, δάκρυά τ' ἀπ' ὀμμάτων
 ἔβαλον, ἔβαλον ἀ τλάμων.
 ἀλλ', ὦ Κρήτες, Ἰδας τέκνα,
 τὰ τόξα λαβόντες ἐπαμύνατε,
 τὰ κῶλά τ' ἀμπάλλετε, κυκλούμενοι τὴν
 οἰκίαν. 1280
 ἅμα δὲ Δίκτυννα παῖς Ἄρτεμις καλὰ
 τὰς κυνίσκας ἔχουσ' ἐλθέτω διὰ δόμων παν-
 ταχῇ.
 σὺ δ', ὦ Διὸς, διπύρους ἀνέχουσα λαμπά-
 δας
 ὀξυτάταιν χεροῖν, Ἑκάτα, παράφηνον ἐς
 Γλύκης,
 ὅπως ἂν εἰσελθοῦσα φωράσω. 1285

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙ. καῖμοιγ' ἄλις.

ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλο-
 μαι,

ὅπερ ἐξελέγξει τὴν πόησιν νῶν μόνον·
 τὸ γὰρ βάρος νῶ βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴτε δεῦρο νῦν, εἴπερ γε δεῖ καὶ τοῦτό με
 ἀνδρῶν ποητῶν τυροπωλῆσαι τέχνην. 1291

ΧΟ. ἐπίπονοί γ' οἱ δεξιοί.

τόδε γὰρ ἕτερον αὖ τέρας
 νεοχμὸν, ἀτοπίας πλέων,
 ὃ τίς ἂν ἐπενόησεν ἄλλος; 1295
 μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν, εἴ τις

ἔλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθόμην, ἀλλ' ὥόμην ἂν
αὐτόν αὐτὰ ληρεῖν.

ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΕΥΡΙΠΙΔΗΣ.

ΔΙ. ἴθι δὴ παράστασθον παρὰ τὸ πλάστιγγ'.

ΑΙ. ΚΑΙ ΕΥ. ἰδού.

ΔΙ. καὶ λαβομένῳ τὸ ῥῆμ' ἐκάτερος εἶπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν κοκ-
κύσω. 1302

ΑΙ. ΚΑΙ ΕΥ. ἐχόμεθα.

ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.

ΕΥ. ΕΙΘ' ΩΦΕΛ' ΑΡΓΟΥΣ ΜΗ ΔΙΑΠΤΑΣΘΑΙ
ΣΚΑΦΟΣ.

ΑΙ. ΣΠΕΡΧΕΙΕ ΠΟΤΑΜΕ, ΒΟΥΝΟΜΟΙ Τ' ΕΠΙ-
ΣΤΡΟΦΑΙ. 1305

ΔΙ. κόκκυν· μέθεσθε. καὶ πολὺ γε κατωτέρω
χωρεῖ τὸ τοῦδε.

ΕΥ. καὶ τί ποτ' ἐστὶ ταῖτιον;

ΔΙ. ὅτι εἰσέθηκε ποταμόν, ἐριοπωλικῶς
ὑγρόν ποήσας τοῦπος, ὥσπερ τᾶρια·
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον. 1310

ΕΥ. ἀλλ' ἕτερον εἰπάτω τι, κἀντιστησάτω.

ΔΙ. λάβεσθε τοίνυν αὐθις.

ΑΙ. ΚΑΙ ΕΥ. ἦν ἰδού.

ΔΙ. λέγε.

ΕΥ. ΟΥΚ ΕΣΤΙ ΠΕΙΘΟΥΣ ΙΕΡΟΝ ΑΛΛΟ,
ΠΛΗΝ ΛΟΓΟΣ.

ΑΙ. ΜΟΝΟΣ ΘΕΩΝ ΓΑΡ ΘΑΝΑΤΟΣ ΟΥ ΔΩ-
ΡΩΝ ΕΡΑΙ.

ΔΙ. μέθεσθε, μέθεσθε. καὶ τὸ τοῦδέ γ' αὖ
ρέπει· 1315

θάνατον γὰρ εἰσέθηκε, βαρύντατον κακῶν.

ΕΥ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρημένον.

ΔΙ. πειθὼ δὲ κοῦφόν ἐστι, καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθ-
μων,

ὅ τι σοι καθέλξει, καρτερόν τε καὶ μέγα. 1320

ΕΥ. φέρε ποῦ τοιοῦτο δῆτά μουστι; ποῦ φρά-
σω;

ΔΙ. ΒΕΒΛΗΚ' ΑΧΙΛΛΕΥΣ ΔΥΟ ΚΥΒΩ ΚΑΙ
ΤΕΤΤΑΡΑ.

λέγοιτ' ἂν, ὡς αὕτη 'στὶ λοιπὴ σφῶν στά-
σις.

ΕΥ. ΣΙΔΗΡΟΒΡΙΘΕΣ Τ' ΕΛΑΒΕ ΔΕΞΙΑΙ ΞΥ-
ΛΟΝ.

ΑΙ. ΕΦ' ΑΡΜΑΤΟΣ ΓΑΡ ΑΡΜΑ ΚΑΙ ΝΕΚΡΩΙ
ΝΕΚΡΟΣ. 1325

ΔΙ. ἐξηπάτηκεν αὖ σε καὶ νῦν.

ΕΥ. τῷ τρόπῳ;

ΔΙ. δὴν ἄρματ' εἰσήνεγκε καὶ νεκρῶ δύο,
οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.

ΑΙ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν
σταθμὸν

αὐτοῖς, τὰ παιδί, ἡ γυνή, Κηφισοφῶν,

ἐμβὰς καθήσθω, συλλαβὼν τὰ βιβλία. 1330

ἐγὼ δὲ δὴν ἔπη τῶν ἐμῶν ἐρῶ μόνον.

ΔΙΟΝΥΣΟΣ. ΠΛΟΥΤΩΝ. ΑΙΣΧΥΛΟΣ.
ΕΥΡΙΠΙΔΗΣ.

- ΔΙ. ἄνδρες σοφοί, καὶ γὰρ μὲν αὐτοὺς οὐ κρινῶ.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι·
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' ἡδομαι. 1335
- ΠΛ. οὐδὲν ἄρα πράξεις, ὥνπερ ἦλθες οὐνεκα.
- ΔΙ. εἰὰν δὲ κρίνω;
- ΠΛ. τὸν ἕτερον λαβὼν ἅπει,
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.
- ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατηλθον ἐπὶ ποτητήν.
- ΕΥ. τοῦ χάριν; 1340
- ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν
μέλλῃ τι χρηστὸν, τοῦτον ἄξιν μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίς ἔχετον
γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ. 1345
- ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;
- ΔΙ. τίνα;
ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν.
ἀλλ' ὅ τι νοεῖτον, εἶπατον τούτου πέρι.
- ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτρην
βραδὺς πέφυκε, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον. 1351
- ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις;
- ΑΙ. οὐ χρή λέοντος σκύμνον ἐν πόλει τρέφειν·
ἣν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.

ΔΙ. νῆ τὸν Δία τὸν σωτήρα, δυσκρίτως γ'
ἔχω· 1355

ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
ἀλλ' ἔτι μίαν γνώμην ἐκάτερος εἶπατον,
περὶ τῆς πόλεως ἦντιν' ἔχετον σωτηρίαν.

ΕΥ. εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ,
αἶροιεν αὖραι πελαγίαν ὑπὲρ πλάκα. 1360

ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;

ΕΥ. εἰ ναυμαχοῖεν, κᾶτ' ἔχοντες ὀξίδας
ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν.

ΔΙ. λέγε.

ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἠγώμεθα, 1365
τὰ δ' ὄντα πίστ' ἄπιστα.

ΔΙ. πῶς; οὐ μανθάνω.
ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον·

ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τούτοισι χρησαίμεσθα, σωθείημεν ἄν. 1370
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς
τὰναντία πράξαντες οὐ σωζοίμεθ' ἄν;

ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.
ταυτὶ πότερ' αὐτὸς εὖρες, ἢ Κηφισοφῶν;

ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν. 1375

ΔΙ. τί δαὶ λέγεις σύ;

ΑΙ. τὴν πόλιν νῦν μοι φράσον
πρῶτον, τίσι χρῆται· πότερα τοῖς χρηστοῖς;

ΔΙ. πόθεν; 1380
μισεῖ κάκιστα.

- ΑΙ. τοῖς πονηροῖς δ' ἥδεται;
- ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βίαν.
- ΑΙ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν, 1380
ἢ μήτε χλαῖνα, μήτε σισύρα συμφέρει;
- ΔΙ. εὗρισκε νῆ Δί', εἶπερ ἀναδύσει πάλιν.
- ΑΙ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.
- ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τὰγαθά.
- ΑΙ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων 1385
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον.
- ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει
μόνος.
- ΠΛ. κρίνοις ἄν.
- ΔΙ. αὕτη σφῶν κρίσις γενήσεται·
αἰρήσομαι γὰρ ὄνπερ ἡ ψυχὴ θέλει. 1390
- ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας
ἢ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους.
- ΔΙ. ἢ γλῶττ' ὁμώμοκ', Αἰσχύλον δ' αἰρήσομαι.
- ΕΥ. τί δέδρακας, ὦ μιαρῶτατ' ἀνθρώπων;
- ΔΙ. ἐγώ;
- ἐκρίνα νικᾶν Αἰσχύλον. τιῇ γὰρ οὓ; 1395
- ΕΥ. αἷσχιστον ἔργον προσβλέπεις μ' εἰργασμέ-
νος;
- ΔΙ. τί δ' αἰσchrὸν, ἣν μὴ τοῖς θεωμένοις δοκῇ;
- ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;
- ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν, 1399
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεῦδειν κώδιον;
- ΠΛ. χωρεῖτε τοίνυν, ὦ Διόνυσ', ἔσω.

- ΔΙ. τί δαί;
- ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν.
- ΔΙ. εὖ τοι λέγεις,
νῆ τὸν Δί· οὐ γὰρ ἄχθομαι τῷ πράγματι.
- ΧΟ. μακάριός γ' ἀνὴρ ἔχων
ξύνεσιν ἡκριβωμένην. 1405
πάρα δὲ πολλοῖσιν μαθεῖν.
ὕδε γὰρ εὖ φρονεῖν δοκήσας
πάλιν ἄπεισιν οἴκαδ' αὖθις,
ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,
ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ 1410
ξυγγενέσι τε καὶ φίλοις,
διὰ τὸ συνετὸς εἶναι.
χαρίεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικὴν 1415
τά τε μέγιστα παραλιπόντα
τῆς τραγωδικῆς τέχνης.
τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφισμοῖσι λήρων
διατριβὴν ἀργὸν ποεῖσθαι 1420
παραφρονούντος ἀνδρός.

ΠΛΟΥΤΩΝ. ΑἲΣΧΥΛΟΣ. ΧΟΡΟΣ.

- ΠΛ. Ἄγε δὴ χαίρων, Αἲσχύλε, χώρει,
καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμας ἀγαθαῖς, καὶ παίδευσον
τοὺς ἀνοήτους· πολλοὶ δ' εἰσὶν· 1425

- καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
καὶ τουτὶ τοῖσι πορισταῖς,
Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ,
τόδε δ' Ἀρχενόμῳ
καὶ φράζ' αὐτοῖς ταχέως ἤκειν 1430
ὥς ἐμὲ δευρὶ, καὶ μὴ μέλλειν.
κἂν μὴ ταχέως ἤκωσιν, ἐγὼ,
νῆ τὸν Ἀπόλλω, στίξας αὐτοὺς,
καὶ συμποδίσας,
μετ' Ἀδειμάντου τοῦ λευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω. 1435
- ΑΙ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
καμοὶ σώζειν, ἣν ἄρ' ἐγὼ ποτε
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφία κρίνω δεύτερον εἶναι. 1440
μέμνησο δ' ὅπως ὁ πανοῦργος ἀνὴρ,
καὶ ψευδολόγος, καὶ βωμολόχος,
μηδέποτ' ἐς τὸν θᾶκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδεῖται.
- ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ 1445
λαμπάδας ἱεράς, χάμα προπέμπετε,
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.
- ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ
γαίας, 1450
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπι-
νοίας.

πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ'
ἂν οὕτως,
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων· Κλεοφῶν δὲ
μαχέσθω,
κᾶλλος ὁ βουλόμενος τούτων πατρίοις ἐν
ἀρούραις.

NOTES

ON

THE FROGS.

NOTES

ON

THE FROGS.

ACT I. SCENE I.

THE first scene extends to v. 32. In this, Bacchus appears with a lion's skin thrown over his own proper dress, and with a club in his hand; meaning to pass for Hercules. He is attended by Xanthias his slave, riding upon an ass, with a heavy bundle suspended from a staff, which he carries on his shoulder. Bacchus is properly introduced as the person in quest of a poet, since at his festival many of the Athenian dramas, and this among the rest, were performed. It served also, as Frischlin observes, to avert indignation, should any arise in the populace at this unsparing ridicule of their favorite Euripides, from the head of the Comedian.

1. Εἴπω τι τῶν εἰωθότων;] 'Must I utter some of the hack-nied jokes?' Attic for εἰθισμένων. Thucyd. 2. 51. οὐδὲν τῶν εἰωθότων.
3. 38. ὑπερόπται δὲ τῶν εἰωθότων. Plato de Legg. xi. p. 916. Eurip. Hec. 358.

A custom prevailed among the inferior dramatic poets at Athens, of introducing servants laden with baggage, whose sole business it was to complain, and whose ὡς θλίβομαι, and ὡς πῖεζομαι, were catchwords similar in their effects to those so ably exposed by Mr Gifford in his Baviad.

4. χολή] 'For there is already far too much of it.' Phrynichus in Bekk. Anecd. vol. i. p. 73. χολή ἐστίν οἶον ἀγδὲς καὶ προσκορές. Ἀριστοφάνης. πᾶν is for πολὺ. It is but justice to observe, that Aristophanes has himself, in more places than one, been guilty of the very fault he here inveighs against. See Lysistr. 255. and 316. The Scholiast mentions another passage from the Thesmophoriazusæ:

διὰ γε τοῦτο τοῦπος οὐ δύναμαι
σκεύη φέρειν

τοσαῦτα, καὶ τὸν ὄμιον θλίβομαι.

This is ascribed to the servant of Agatho, but we shall in vain look for it in the play as edited

by Kuster, or as by Brunck, or in the Fragments of the second Thesmophoriazusæ, collected by the latter.

7. ποιήσω] See Dobree in Porson's Aristophanica. The first syllable of this verb is common in Attic. Bekker has printed it without the iota, wherever it is short.

The works of the Comic poets, before they were publicly performed at the time appointed for exhibiting Comedies, were acted before certain judges who were to decide upon their several merits. The piece to which they gave the preference, was declared victorious, and performed with much pomp at the public expense: those were also acted, to which the judges assigned the second and even the third rank of merit. Aristophanes was victorious in this Comedy: and at the same time Phrynichus gained the second honors. Amipsias had more than once carried off the prize, when Aristophanes was a competitor with him. (See Brunck's note.) This attack then upon his two contemporaries we may impute to the enmity and ill-will generally subsisting between rivals. Lycis was probably a very inferior poet; and his name being joined with the other two, seems a satirical stroke on them, putting all three on a footing.

9. Porson's reading seems the best, οἱ σκευοφοροῦσ', i. e. 'If I may not do any thing which

Phrynichus, &c. do, who carry burdens in their Comedy.' According to Porson σκευηφορεῖν was not Greek.

10. μή νυν ποιήσης] 'Don't do it however; as whensoever I am spectator (θεώμενος) and see any of these tricks, I go away a year older than I came.' See note on v. 7. The Scholiast quotes Homer in illustration of this:

αἶψα γὰρ ἐν κακότητι βροτοὶ
καταγῆραςκουσι.

πλεῖν is Attic for πλεόν, as δέιν for δέον. For the construction πλεῖν ἢ ἵναυτῶ, see Matthiæ.

15. πολλὴ τρυφὴ ὅτ' ἐγώ] 'Is not this giving yourself many airs, when I who am Bacchus, son of the Pitcher.' ὅτ' is put for ὅτε, not ὅτι; for Porson, on Hecuba v. 109, observes that the Comic writers never cut off the final letter of ὅτι. Where Bacchus should have said, 'son of Jove,' he calls himself, contrary to expectation, 'son of the Pitcher.' The apologist of Aristophanes will probably find it an easier task to excuse his author's vulgarities, his vile puns, &c. on the score of his having to please a motley audience, than that author's unbridled sarcasms on his contemporaries for pursuing the same methods. The vessel here mentioned occurs also in the Lysistrata, v. 196; and that in which the portion of manna was set apart by the children of Israel as a memorial, is called by the Septuagint στάμνος, Ex. xxvi. 23.

17. τοῦτον δ' ὄχῳ] 'And give this fellow an ass to ride on that he may not be tired.' Brunck would change the optative after this present tense into the subjunctive; but see Reisig on Soph. Œd. Col. p. 169.

Xanthias appears on an ass. Silenus, the usual attendant of Bacchus in ancient authors, is introduced by Lucian in his Council of the Gods, c. 4, as φαλακρός, σιμὸς τὴν ῥίνα, ἐπὶ ὄνου τὰ πολλὰ ὀχούμενος.

20. φέρων γε ταυτ'] 'at least whilst I am bearing this load.' Xanthias points to his wallet; and he is mounted and loaded in this manner, to give the poet an opportunity for this string of *concelli* respecting the weight of the bundle; whether it rests on the slave or the beast. This seems meant to ridicule some poet, whose custom it was to entertain the audience with such quibbling jokes.

25. σὺ δ' οὖν—σὺ] We have a similar repetition of the pronoun σὺ after σὺ δ' οὖν in Æschyl. Choeph. v. 570.

σὺ δ' οὖν, σὺ μὲν φύλασσε τὰν
οἴκῳ καλῶς—
ὕμιν δ' ἐπαινῶ γλωῶσαν εὐφημον
φέρειν.

which is probably the right reading, though Dr Blomfield has introduced the frigid correction *v̄n* οὖν. In this passage, σὺ μὲν is added to mark more distinctly that the injunction is addressed to Electra alone, and not to the Chorus, to whom Orestes turns

round with the words ὑμῖν δ' ἐπαινῶ. In our passage, the pronoun is repeated, in order that the words σὺ τὸν ὄνον may be placed in immediate juxtaposition, as in the verse of Æschylus σὺ μὲν is added after σὺ δ' οὖν to mark the opposition between these words and ὑμῖν δὲ in the next line but one.

26. ἐν τῷ μέρει] 'in turn.' Lysistr. v. 542. Eurip. Rhés. v. 473. Suppl. 407. Sometimes ἀνὰ μέρος is used in the same sense; as Eurip. Phœn. v. 435.

27. τί γὰρ ἐγὼ 'οὐκ ἐναυμάχουν] 'For why was I not at the sea-fight (last year, at Arginusæ)?' We find from this passage that at the battle of Arginusæ, the slaves who had distinguished themselves by their bravery, were presented with their freedom; a piece of historical information not mentioned by the Greek historians. Xenoph. Hell. p. 36. s. ed. Lips. merely says ἐσβιβάζοντες τοὺς δούλους. This practise of arming slaves was not peculiar to Athens. Plutarch tells us Cleomenes armed 2000 Helots to oppose the Macedonian Leucaspidae, in his war with that people and the Achæans. Indeed, according to Pausanias, the Helots were present at the battle of Marathon. At Rome too, where, as Virgil, ix. 547, tells us, it was highly criminal for slaves to enter the army of their masters, yet, after the battle of Cannæ, 8000 of them were armed, and, by their valour in

subsequent actions, earned themselves liberty.

28. ἦ τᾶν σε κωκύνειν ἄν] 'Truly, I would have bid thee howl a long time.' ἦ τᾶν for ἦ τοι ἄν. The ἄν thus repeated is frequent. Some Commentators suppose Xanthias to say this aside; but the appellation given him by Bacchus in the next line seems to contradict their idea.

29. Bacchus arrives at the abode of Hercules, and enquires particulars concerning the roads by which that hero, when he made his journey after Cerberus, travelled; and having had a short conversation respecting the Tragedians, he sets out to execute his purpose.

30. βαδίζων εἰμι] 'I am walking near the door here, at which I was first to turn in.' (τραπέσθαι mid. v.) In the Pax v. 177, Trygæus says riding on a beetle, ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ; and in v. 196, Mercury tells him ἦ, ἦ, | ὅτ' οὐδὲ μέλλεις ἐγγὺς εἶναι τῶν θεῶν. i. e. 'Since you will not get near the gods.' Βαδ. εἰμ. is Attic, as ἦν τεθνηκὼς for τέθνηκεν, and ἔστι ζῶν, and θάλλοντες εἰσί, in Soph. Philoct. vv. 441. 418. 426.

ACT I. SCENE II.

HERCULES. XANTHIAS. BACCHUS.

32. ὡς κενταυρικῶς ἐνήλαθ' ὅστις] 'How centaur-like he bounced at it, whoever he was!' The simile is well chosen for the character of Hercules, who had him-

self witnessed the insolence of which he speaks, and twice punished it, first among the Lapithæ, at the marriage of Pirithous and Hippodamia; and again on their resenting the hospitality of Pholus to him in his pursuit of the Erymanthian boar. The Scholiast says this is spoken ironically, as if Bacchus had been unable, through weakness and effeminacy, to strike the door violently.

34. ὁ παῖς—τί ἔστιν] 'Boy—What would you?' The nominative is used without the article in addressing a person, instead of the vocative: but with the article when a verb is annexed to it. Lennep ad Phalar. Epp. i. p. 95. s. Here ὁ παῖς must be construed with οὐκ ἐνεθυμήθης.

35. νῆ Δ.] 'Jove help us; don't be mad at all events.'

39. γέλων] Attic; γέλωτα Hellenic.

40. κροκωτῶ] In the Thesmoph. 143, Agatho is described as wearing a saffron vest, which was a mark of effeminacy among the Romans also. Cicero Harusp. Resp. 21; 'P. Clodius a crocotâ, a mitrâ, a mulieribus solus,' &c. Hercules had forgotten what Lucian, however, (that professed enemy of all gods) took the trouble to remember, or invent for him, his sitting before Omphale in this very 'crocota,' holding a distaff. Lucian, Quom. hist. conscr. vol. ii. p. 15. Reisk. For the class of nouns to which λεοντήν belongs, see Matthiæ.

41. ἐπὶ νεῶς—] 'Well then, as I was on ship-board reading the Andromeda to myself.'—For the Attic form γιγνώσκειν, See Valcknaer on Eur. Phœn. 1396. Plato the Comic writer in Athenæus i. p. 5. says ἐγὼ δ' ἐνθάδ' ἐν τῇ ἐρημίᾳ τουτὶ διέλθειν βούλομαι τὸ βιβλίον πρὸς ἑμαυτόν. Eccles. 929. ᾔδω πρὸς ἑμαυτὴν Ἐπιγέγει τῷ μῶ φίλῳ.

43. πῶς οἶε σφόδρα] 'How vehemently do you think?' More commonly πῶς δοκεῖς; as Nubes, 879.

44. Μόλων] Didymus relates that there were two of this name at Athens, one an actor, the other a robber (λωποδύτης.) Another Scholiast understands it of Milo the Crotoniat, and quotes Pausanias enumerating his victories, and various exploits to amuse the spectators: among the rest, his holding a pomegranite so firmly that no one could wrench it from him, and yet not with so hard a grasp as to injure the fruit: also his standing on a quoit oiled over, and deriding those who attempted to push it from him. He was seven times conqueror at the Pythian games, and six at Olympia, at which latter place he appeared the seventh time, but no one would appear against him.

46. Eurip. Rhes. 754. τὰδ' οὐκ ἐν αἰνιγμοῖσι σημαίνει κακὰ· σαφῶς γὰρ αὐτῶ συμμάχους ὀλωλότας. Æschyl. Agam. 1192. φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων. Choeph. 887. ξυνῆκα τοῦπος ἐξ αἰνιγμάτων. Here seems to be an allusion to the figurative style of the Tragic poets.

47. ἔτνους] Pax 841. τοὺς θ' Ἡρακλέας τοὺς μάττοντας καὶ τοὺς πεινῶντας. The complaints of the hostesses in this play abundantly testify the voracity of Hercules. Bacchus, therefore, when he would give his brother the strongest idea of his passion for Euripides reminds him of his own for the ἔτνος, which was made of boiled pulse, and the proper diet of the brave in fight, according to the Scholium.

49. ἄρ' ἐκδιδάσκω—] 'Pray do I explain the thing clearly, or shall I speak in another way?' This is a hemistich from Euripides, whom our poet is ridiculing for his weaknesses. The Aldine edition reads ἡ τέρα φράσω, approved of by Porson, who wrote ἐτέρα, ἰδία, δημοσία, when used as adverbs, without the iota subscribed. See Elmsley on Acharn. 828. and Eurip. Heracl. 139. 174. and Seidler Dochm. p. 388.

51. Athenæus viii. p. 363. ἐπὶ τῶν ἀπλήστως καὶ θηριωδῶς ἐσθιόντων τὸ δάψαι καὶ δαρδάψαι.

53. τὸ μὴ οὐκ ἐλθεῖν] See Nubes 1080. For this construction see Matthiæ.

56. τί βουλόμενος;] 'With what view?' The next line is from the Ceneus of Euripides.

58. Iophon was the son of Sophocles and Nicostrate. The praises bestowed on him here are considerably qualified by what follows after, whence it would appear that Sophocles's children were not content with their attempt to wrest his personal for-

tune from him, but extended their rapacity to his literary property after his death. The Scholiast mentions a play of that Tragedian, in which this undutiful son is introduced as bringing the action against his father, which was refuted by the recital of the Œdipus Coloneus. [Cicero de Senect.]

59. *εἰ καὶ τοῦτ' ἄρα*] 'Even indeed if it is so.'

61. *πρότερον ὄντα*] 'Being older than.' Aristophanes would intimate in the same word, that he was superior to him as well. Sophocles obtained his first prize at the commemoration of a victory in which the Athenians got possession of Scyros, and died aged 91, B. C. 406. Euripides was killed by the dogs of Archelaus the year before, in the 76th year of his life.

63. *ἀπολαβών*] 'No—at least until having shut up Iophon alone, I shall sound him how he composes without the aid of Sophocles.' In Thucydides *ἀπολαβών* denotes 'shutting up and separating from.' *κωδωνίζειν*, 'to examine.' Metaphor from money which is tried by ringing. In v. 720. the word is applied to coins. The verbal adjective in *Lysistr.* 485. *πράγμα ἀκωδωνίστον*.

65. *καλλώς*] 'And besides, as for Euripides, being a cunning fellow, he would try to escape hither with me, but the other was an easy fellow here, and is so there.' The sophistical reasoning of Euripides is here ridi-

culed. See Thesmoph. ad finem. Athenæus gives us much the same character of Sophocles in xiii. p. 604. *τὰ μέντοι πολιτικά οὔτε σοφός οὔτε ῥεκτήριος ἦν, ἀλλ' ὡς ἂν τις εἰς τῶν χρηστῶν Ἀθηναίων.*

68. *Ἀγάθων*] Agatho was the contemporary of Euripides, and is mentioned by Aristotle in terms of praise for his delineation of the character of Achilles, which Tyrwhitt supposes to have been introduced into his Tragedy of Telephus. See Arist. de Poet. c. 28. From the fragments which remain of this author, it appears that his style was replete with ornament, particularly antithesis. See Ethic. Nicom. vi. 5. Athen. v. 1. Also Thesmoph. 60, and Kuster's note. Plato has laid the scene of his Symposium at the house of Agatho.

70. *εὐωχίαν*] 'To the banquet of the blest.' He was celebrated for his splendid entertainments, mentioned by Plato in Sympos. See Runkenius on Timæus's Plat. Lex. *βάλλ' ἐς μακαρίαν.*

71. Xenocles was the son of Carcinus (Thesmoph. 448.) and obtained the prize four times against the Alexander, Palamedes, Trojani and Sisypheus of Euripides. If therefore the second of these plays were really the cause of this Comedy being written, Aristophanes could not have adopted surer means for humiliating and ridiculing his enemy, than by exposing the defects of his successful rival. The Scholiast observes, however, that there

were two Tragedians of this name. Pythangelus has sunk into the oblivion his poetry probably deserved.

72. οὐδεὶς λόγος] Commentators observe here the indignation of Xanthias at being passed by in silence, when so many insignificant persons are enumerated, although he might hear his name coupled with the curses or sarcasms of his master. This reminds us of Costard's eagerness in applying Armado's opprobrious epithets to himself. Love's Labour's lost. Act i. Sc. 1.

76. πλεῖν ἢ σταδίῳ λαλίοτερα] 'More loquacious than Euripides by a furlong.' Eustathius on Il. φ. p. 1226. 15, quotes this and adds an expression of Alexis, who, comparing one man to another, says κρείττονα ἡμέρας δρόμῳ. See Casaubon on Athen. p. 63, and 800. This fault is again noticed in Euripides below, v. 1101, and is remarked by Plutarch de Aud. poet. p. 45. (vi. 163. Reiske.)

77. ἐπιφυλλίδες—καὶ στωμύλματα] 'Small clusters of grapes, and prattlers;' i. e. of no account, and of no more value than the little grapes found upon the large bunches.

78. χελιδόνων μουσεῖα] 'Schools of swallows'—an expression taken from the Alcmena of Euripides, who calls ivy (κισσός) the school of swallows. It alludes at once to the garrulity and barbarisms of these poets. Virgil mentions the first, Georg. iv. 307, as an attribute of the swallow; and the

ancient Greeks called all persons *swallows*, who did not speak their language with perfect purity. See Heath's note on Æschyl. Agam. v. 1059. That the barbarisms of the poets are here alluded to we may gather from Herodotus's interpretation of the Dodonæan pigeon, (Euterpe, c. 57.) where he says 'as long as she spoke in a foreign language, she appeared to them to utter the sounds of a bird.' Such was the opinion of our own tongue ascribed to Charles V.

79. ἃ φροῦδα θᾶπτον] 'which soon vanished into air.' The Scholiast and Kuster are wrong in interpreting these words 'who die with delight'—a sense they never bear.

The choruses of the ancient drama were produced at the expense of magistrates called choragi, without whose assistance it was impossible for an author to produce his play on the stage. Hence the phrases χορόν δούναι and χορόν λαμβάνειν. Of the business of the chorus itself, Mr Mitchell, in his first vol. p. 38, has given an account, together with the authorities whence more ample knowledge may be procured on the subject, namely, Schlegel, Barthelemi, (Anacharsis's travels,) and Du Bos. The choragus is mentioned by him, vol. i. p. 202.

80. γόνιμος] 'genuine.' Juvenal Sat. vii. v. 53. sq.

83. παρακεκινδυνευμένον] 'a bold, hazardous expression.' 'To snatch

a grace beyond the rules of art,' is the idea included in this word.

84. Ἀιθέρα Διὸς δωμάτιον] From the Melanippe of Euripides, and quoted correctly in the Thesmoph. v. 272, although here the Comedian's malice or forgetfulness has led him to render it more ridiculous by the substitution of δωμάτιον for οἶκησιν.

— Χρόνον πόδα] Horace; 'cito pede labitur annus.' The quotation is from the Bacchæ of Euripides, v. 887.

κρυπτεύουσι δὲ ποικίλως
δαρὸν χρόνον πόδα.

i. e. 'They subtly lay snares for the impious man a long foot of time' (i. e. 'a long while.') Where πόδα is not subject to κρυπτεύουσι, as most translators have imagined, but χρόνον πόδα is used for the simple expression 'a long time.' It is only the usage of the expression, not the expression in the abstract, that is ridiculed by Aristophanes.

85-6. These lines are a paraphrase of the celebrated line in the Hippolytus, v. 611. ἡ γλῶσσ' ὁμώμοχ' ἡ δὲ φρήν ἀνώμοτος, so often satirised by our author. See below, v. 1393. Thesmoph. v. 275. Cicero both translates and applauds it in the Offices, iii. 29. γλῶσσα was old Attic: Aristophanes, a writer of the new Attic, uses γλῶττα. For ἰδία see note on v. 49.

87. Porson's reading is the best, μὴ, ἢ πλεῖν ἢ μαίνομαι. Here μὴ is used for οὐ; 'I am not

simply mad, but I am more than mad.'

89. μὴ τὸν ἐμὸν]—'dwell not in my mind.'—Several of the Commentators suppose this to be a parody on Euripides, and that the original is in his Andromache, v. 581, where something of the sentiment, not the words, may be found. It was more probably a common proverb, and Bacchus would intimate that Hercules knew nothing about poetry.

91. 'Ne sutor ultra crepidam.'] Hercules was a great glutton. See v. 48, and Aves v. 1690, and might therefore be supposed to understand the art which Bacchus recommends him to teach.

92. ἀλλ' ὥνπερ ἔνεκα] 'But (I will tell you) for what purpose.'

93. κατὰ σὴν μ] 'In imitation of you.' Matthiæ.

— ἵνα] '(It was) in order that.'

95. ἐπὶ τὸν Κέρβερον] 'After Cerberus.' This was the last and most dangerous of the labours of Hercules, in executing which he also obtained, according to ancient authors, the release of his friends Theseus and Pirithous. He descended through a cave on mount Tænarus.

99. τολμήσεις γὰρ ἰέναι;] 'What, will you dare to go?' This is addressed to Bacchus, not to Xanthias.

100. τῶν ὁδῶν] 'about the roads.' Understand ἔνεκα.

106. ἀτραπὸς ξύντομος τετριμμένη] 'A short, beaten

road, viz. that through a mortar.' The reader will perceive the pun upon the word *τετ.*: which is applied to the pounding of hemlock. Plato, *Phædon*. §. 152. *καὶ ἐνεγάτω τις τὸ φάρμακον, εἰ τέτριπται· εἰ δὲ μὴ, τριψάτω ὁ ἄνθρωπος.* And just after, the man brings the fatal draught to Socrates ἐν κύλικι τετριμμένον: where see an admirable note in Foster's edition.

108. *ψυχράν γε καὶ δυσχέιμερον*] 'a cold and wintry one at all events.' This is Plato's account of the effects of hemlock. *Phæd.* p. 118. 'And then having violently squeezed his foot, he asked him, if he felt it; but he said, no; and after this again his shins; and then he came up to us and told us that Socrates was becoming chilled and benumbed.'

110. *βούλει—φράσω;*] 'will you have me tell you?' *Matthiæ* G. G.

111. *ὡς ὄντος μὴ β.*] 'As I am not a very good walker.' *Matthiæ* G. G. Adjectives in—*ικος* imply 'fitness for any thing.'

112. The *Cerameici* were two districts, one within the wall of Athens, the other without. The former was an insignificant part of the town, and the resort of the lowest and most profligate of its inhabitants; the latter, however, was famous on many accounts, especially as the burying-place of deceased warriors. See *Thucyd.* ii.

Of the celebration of the torch carrying, mentioned by *Herodotus*, Book viii. as consecrated to *Vulcan*, with whom other writers

join *Minerva* and *Prometheus*, more will be said in the note on v. 1016 of this play. *Kuster* says that the torch thrown from the tower was a signal for starting: *Meursius* understands each of the competitors to receive a torch from thence. *Lucretius* makes a beautiful allusion to the game, Book ii. v. 78. *Pausanias* i. c. 30. describes it.

116. *εἴνται*] 'they are off!' *Dindorf* has adopted *Seidler's* lection, which is decidedly the best. The old reading *εἶναι* cannot bear the meaning attached to it by its supporters, nor was it the province of the spectators to give the signal for starting.

117. *θρίον* is properly a fig-leaf, but applied to the membranes of the head, according to the *Scholias*t, from their resemblance to the foliage of the fig-tree. The word is used in a third sense, as 'seasoning,' *Equit.* 951, where the *Scholia* quote this passage.

121. The *Ravenna MS.* and others have *γε* before *περαιωθήσομαι*. *Suidas* (in v. *φεῦ*) omits it. *Reisig* defends it, (*Soph. Œd.* Col. p. 323,) but *Elmsley* rightly rejects it in a note on the same play, p. 214–5, though he is certainly mistaken in banishing *γε* from interrogative sentences.

123. *ὀβολῶ*] In other mythological authorities *Charon's* fee is said to be one obol, but *Aristophanes* increases his fare to two, for the purpose of introducing a sneer at that part of *Solon's* legislation, which, in the words of Mr

Mitchell, "made the country a nation of judges, or, to use the original term, a nation of *dicasts*." The fee of the judges varied from time to time, as the inclination of the ruling demagogue prompted, or his exigencies compelled him to regulate it.

125. *Θησεύς*] The object of his expedition was to carry off Proserpine. The introduction of the two obols is most probably assigned to him as coming from Athens; for the poets of antiquity don't trouble themselves much about chronology.

128. *βόρβορον*] 'mud.' Plato mentions this, *Phædon*, p. 81, 'That whoever comes to hell uninitiated in the mysteries, or unatoned for by sacrifice, ἐν βορβόρῳ κείται.'

129. *αἰίνων*] Attic for *αἶναον*, according to Elmsley, *Edin. Rev.* N° 37, p. 73, and Butman, *Gr. Gr.* i. p. 250.

130. *ξένον*] Repeat ὄψει, and compare *Æschyl. Eumen.* v. 269:

ὄψει δ' ἐκεῖ, τίς ἄλλον ἤλιτεν βροτῶν
ἢ θεὸν ἢ ξένων τιν' ἀσεβῶν, ἢ τοκέας
φίλους,

ἔχονθ' ἑκαστον ἱῆς δίκης ἐπάξια.

and *Virg. Æn.* 6, v. 608. *Geor.* 4, v. 477.

132. *Homer, Il. T.* 259: ὅστις
κ' ἐπίορκον ὁμόσση.

133. *Morsimus* was a rival of *Aristophanes* in the drama, and is mentioned by him in the *Equit.* v. 400; where *Cleon* wishes, as the strongest and deepest curse

that could visit him, if ever he forgets his hatred to the sausage-seller, that he may be compelled "to sing a part in a tragedy of *Morsimus*." See also the *Pax*, v. 805.

135. *Κινησίου*] Some of the older Commentators make *Cinesias* a dithyrambic poet, (and these *Brunck* has followed,) and assert that a '*Pyrrhica*,' as the *Scholium* calls it, was composed by him. Another says he was a troublesome fellow, who reproached the comedians of his time with inability to procure a chorus, and applies to him the passage in this play respecting the statues of *Hecate*. He is mentioned v. 1359. *Athenæus* (xii. p. 551.) quotes a lost play called *Gerytas*, and written by *Aristophanes*, in which, among the persons who, for their leanness and ghostlike appearance, were to be sent to hell on an embassy, is enumerated ἀπὸ δὲ τῶν Κυκλικῶν Κινησίας. According to *Athenæus*, the *Pyrrhic* dance required the *Orthian* strain.

137. *φῶς*] *Virgil, Æn.* 6, v. 638: *Devenere locos lætos et amœna vireta*, &c.

138. *μυρρίνωνας καὶ θιάσους*] 'myrtle-groves and bands of men and women.' This alludes to an idea prevalent throughout Greece, but especially in Athens, that the *Mystæ* were to enjoy their time in the *Elysian* fields after death, crowned with myrtles, (*Sophoc. CEd. Col.* 713.) and possessed of all possible happiness.

In the *Hercules Fur.* v. 612, Euripides mentions the initiation of that hero as a preliminary step to his descent into hell; τὰ μυστῶν δ' ὄργι' εὐτύχησ' ἰδών.

To those who have time and opportunity for its perusal, Bishop Warburton's ingenious attempt to prove Virgil's sixth *Æneid* a description of the Eleusinian mysteries will afford a more copious account of that festival than can be here given. Div. Leg. 2.

139. The copula is omitted, as Sophoc. *Antig.* 1067:

ἀνδρῶν, γυναικῶν σοῖς δόμοις κωκύματα.

Lycophron *Alex.* 683: ἀνδρῶν, γυναικῶν εἰδότα ξυνούσας, where Potter quotes the present passage.

141. ὄνος ἄγων μυστήρια] 'an ass carrying mysteries.' A proverb. These animals were used for carrying the necessary adjuncts to the performance of the mysteries from Athens to Eleusis. They were often over-laden; and hence the proverb, which indicated any intolerable burden. Xanthias upon saying this flings some of his burden off.

146. χαῖρε] This expression was applied to the dead, and those who were about to descend into hell. Dindorf.

149. μίσθωσαί τινα τῶν ἐκφερομένων] 'hire some one of those who are being carried out to burial.' In this sense ἐκφέρειν is equivalent to 'efferre,' and μίσθωσαι is the middle voice.

151. εἰδὲ μὴ εὔρω;] 'But what if I shall not find one (to hire)?' This is the true reading. See Hermann on Sophoc. *Antig.* 225. Before ἄγειν understand ἀνάγκη.

ACT I. SCENE III.

153. A SCENE full of comic humour follows. It certainly has a satirical meaning, and probably was intended to ridicule some circumstance in one or other of the dramatic performances.

— οὗτος, σέ λέγω μέντοι] 'You Sir, you I say forsooth.' Attic. So *Acharn.* v. 557: ἡμᾶς λέγειν.

156. ὁδοῦ] 'get out of the way.' Matthiæ G. G.

157. ἵνα ξυμβῶ τί σοι] There is little or no authority for ἵνα. The best reading is εἰδὲ; 'Let me see whether I can make some bargain with you.'

159. ὀβολούς] The Attic drachm was six obols. Bacchus, therefore, offers him three-fourths.

— ἀναβιβήνῃ νῦν πάλιν] 'May I now live again first!' An allusion to the common expression, 'may I die first.' It may be doubted whether a long treatise would contain more real philosophy (certainly it would not have a greater effect) than this reply. Whether it refer to the state of Athens at that time, or to the general calamities of life, or both, Aristophanes has shewn himself a consummate politician, buffoon, and philosopher.

ACT I. SCENE IV.

162. CHARON is seen in his boat approaching the shore where Bacchus and Xanthias are standing.

— ὦπ, παραβαλοῦ] ‘Oop, draw alongside!’ Mr Mitchell has observed that the nautical language of the Athenians was not very musical, as neither our own formerly or at present.

163. It is better to place a note of interrogation after τοῦτο.

166. χαῖρ’ ὦ Χάρων] The Scholiast supposes these three salutations to have belonged originally to Bacchus, Xanthias, and the dead man, all of them saluting Charon. Brunck assigns the second to Xanthias, but Conzius has observed that the reiteration of these compliments from Bacchus well denotes that Deity’s anxiety to conceal the trepidation he was in. Amidst all this conjecture it may be asked, whether this triple ‘hail’ was not as much a supposed formula, as the practice of calling thrice on the manes a real ceremony?

167. ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων] ‘resting places from evils and troubles.’ The ἐκ might be omitted. Sophoc. Elec. 879: φέρω γὰρ ἡδονάς τε κἀνάπαιλαν ὣν πάροιθεν εἶχες καὶ κατέστρες κακῶν. Trachin. 1253:

— παύλά τοι κακῶν
αὕτη τελευτὴ τοῦδε τάνδρὸς ὑστάτη.

168. ὄνου πόκας] ‘ass’s wool.’ A proverb to express what does not exist. In Greece, when any one attempted aught impossible, it

was usual to say to him, ὄνον κείρεις ‘you comb an ass.’ Hence, ὄνου πόκαι implied any rare and high degree of happiness, like ὀρνίθων γάλα.

169. Κερβερίους] These people are better known by their name, Cimmerii. There were two nations of this name, one on the Palus Mæotis, who, in the time of Cyaxares, invaded Asia Minor, Herod. i. 6; another that dwelt on the western coast of Italy, and from their habits, such as concealing themselves in caves, &c. were supposed by the ancients to be denizens of hell. Homer (Odys. xiii.), Virgil (Æn. vi.), and Milton (Il Allegro), have all availed themselves of this idea.

— κόρακες] or Barathrum, was a public sink at Athens, into which criminals were sometimes thrown.

— Ταίναρος] a promontory of Laconia, the southern point of Europe. Neptune had a temple there, and for an offence against him, the earthquake which demolished Sparta was supposed to have happened. There was a cave at Tænarus whence issued a black and unwholesome vapour; and this gave rise to the poetical fable of its being the passage through which Hercules dragged Cerberus. Virgil mentions it as the road of Orpheus also: Georg. iv. 467.

171. σοῦ γ’ οὐνεκα] ‘Yes, as far as you are concerned;’ i. e. ‘you deserve to go ἐς κόρακας.’

173. τὴν περὶ τῶν κρεῶν, i. e. μάχην.] The battle of Arginusæ:

after which the ten generals were tried and put to death for neglecting to save the carcasses of the Athenians. Hence he calls this battle 'the battle about the carcasses.' Suidas, on the word κρέας, says, οὕτω καλοῦσι τὸ σῶμα οἱ Ἀττικοί.

174. Understand παρῆν after οὐ γάρ: as above v. 43.

175. οὐκουν] interrogatively, the same as the imperative.

176. The Scholiast mentions, that at Athens was a place, known by the name of Ἀναίνου λίθος. It seems also to have been a name given to any place, where one person appointed to meet another might have to wait a considerable time, and refers, as Kuster observes, to a common saying amongst the Athenians, αὖτος γέγονα προσδόκων, 'I am worn out with waiting.' Brunck has noticed the pun on the name of the place, and the imperative mood of ἀναίνομαι.

178. τῷ ξυνέτυχον ἐξιόν;] 'what (omen) did I meet with upon coming out?' The superstition of the ancients respecting the objects that fell in their way on leaving their houses is well known. Potter has enumerated several, as an eunuch, a black, an ape, or a snake lying in the road, so as to part the company. Of these Polis and Hippocrates (not the physician) are said to have written books.

179. πλεῖ instead of πλεῖσσι. Attic.

181. Charon, in his waterman's language, had bid Bacchus assist him with rowing, "sit to thy oar;" which Bacchus misunderstanding, puts his oar across the boat, and sits upon it.

183. ἐκτενέεις;] 'Will you not not put forth your hands and pull?' i. e. 'put them forth.' So in the next line οὐ μὴ φλ. ἐχ: 'Will you not not continue trifling,' i. e. 'don't continue playing the fool.' ἐχων is an Attic pleonasm, and ἐλῆς the Attic future for ἐλάσω, as καλῶ for καλέσω, ἀρῶ for ἀρόσω.

184. ἀντιβάς] pushing against the foot-board.

186. ἀσαλαμίνος] 'Not a Salaminian.' The inhabitants of the island of Salamis might be supposed to be mostly sailors. Some refer this passage to the battle of Salamis, at which Bacchus says he was not present. See Porson on Eurip. Orest. 613. Or allusion may be made to the Paralus and Salaminia, the fleetest ships in the Athenian navy. See Aves, 146.

ACT I. SCENE V.

CHORUS OF FROGS, BACCHUS AND CHARON.

191. THIS Chorus, which, though it appears only in this scene, gives the name to the piece, seems to be an allegorical satire levelled at the Tragic poets. The ode they sing is probably a parody on some parts of their pieces then well known. They keep time to the stroke of the oar.

193. Soph. Œd. Tyr. 1463, κρηναῖα λιμνῶν τέκνα] See Potter on Lycoph. 27.

194. Eurip. Elect. 879, ἀλλ' ἴτω ξύναυλος βοὰ χαρᾶ. Aristophanes makes one word of them, ξυναυλία, Eqq. 9.

195. εὐγερυν] Homer applies μελίγηρυς to the voice of the Sirens.

197. Bacchus was brought up at Nysa. Hence Ovid calls him by this epithet in Metam. iv. v. 13. Some authors place Nysa in Arabia, others in Æthiopia. It was, with another of the same name in India, consecrated to Bacchus. His connection with this place appears from his Greek name Dionysus.

— Λίμναισιν] This is a pun untranslatable into English. The Limnæ was a place near the Acropolis in Athens, where a festival of Bacchus was held every year. As a passage in the Argument adopted by Brunck, and prefixed to this edition, informs us that this play was performed at the Lenæan festivals; it may not be deemed out of place to give some account of the various Dionysia held at Athens. Herodotus informs us, that the orgies of Bacchus were brought from Egypt, and that Melampus learned them from 'Cadmus the Tyrian,' and his followers. In Egypt Bacchus was Osiris, and both in eastern worship were intended, as Mr Mitchell conjectures, to be personifications of the Hindoo's generating principle. The first of the great Dionysia was in the month Po-

seidon (answering to our end of December and beginning of January) according to some commentators: though Potter, following the Scholiast on Aristophanes, places it in Autumn, and calls it a preparation for the greater festival which was held in the city, as this last in the country. The second (which is here referred to) was in the month Anthesterion (the latter end of November), on the 11th, 12th, and 13th days; to which some have added a 4th for the celebration of the Lenæa, properly so called: and was divided into the Pithoigia, Choes, and Chytræ, each of which lasted a day. The first of these subordinate festivals derived its name from the 'opening of barrels' to be drunk in honor of the God. The second was so called from an incident mentioned at length by Potter, Ant. i. 376, and in it every man drank out of his own cup; and the third from χύτροι, 'pitchers,' which were brought out full of seeds, devoted to Mercury, χθόνιος, and which they deemed unlawful to eat. On this day the Comedians produced their pieces (though many chose to wait for the greater festival in the spring) to an audience composed entirely of Athenians, in the theatres of Bacchus, called Lenæus, from presiding over the wine-press, which was built in Limnæ for that purpose. The third, or greater Dionysia, are compared by Mr Mitchell to the Italian carnivals; they took place in the spring.

200. *χύτεροις*] The festival of 'pitchers' alluded to in the last note.

201. *ἐμὸν τέμενος*] 'my allotted region.'

209. *ἐστ' ἄλλ'*, i.e. *ἐστὲ ἄλλο*] Menander ap. Stob. Serm. 115. τί δ' ἄλλο, φωνὴ καὶ σκιά γέρον ἀνὴρ; Eurip. Herc. Fur. 229. οὐδὲν ὄντα πλὴν γλώσσης ψόφον.

210. *ὦ πολλὰ πράσσων*] 'Oh, busy body.' Eurip. Hippol. 785. τὰ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίου. Herodot. Terpsich. 33. τί πολλὰ πρήσσεις;

212. *κεροβάτας*] This well known piece of mythology is found in Homer's hymn to Pan. v. 2. See Porson on Eurip. Orest. 262.

215. *δόνακος*] 'for the sake of the reed.' The Limnæ, or marshes in which the chorus resided, furnished this plant, for the use of which in making the *φορμίγξ* we have Homer's testimony. (Hymn to Mercury, 47.) Between the *δόνακες* and *καλάμοι* there were these differences: The former was thin, principally found on the banks of rivers, and serviceable in the pipe; while the latter was large, found in various situations, and chiefly of use for flutes. Eustath. on Homer, p. 1165. The use of the *δόναξ* in the lyre was to form that part which we call the "bridge." Euripides calls the Eurotas *δονακότροφον*, Iph. Au. 78, and *δονακόεντα* in Helen. 210.

223. *ἐνὴλίοις*] 'Sunny.' Euripides uses *εὐάλιον* πῦρ for the Sun; Iph. Aul. 1139. Æschylus has another

compound, *δυσήλιος*, Eumen. 399, and instead of *ἐνὴλιος*, Theophrastus has *προσήλιος*.

225. *κυπείρου καὶ φλέω*] 'Sedge and knapweed.' This place is, to use the words of a commentator, so well illustrated by Theophrastus, H. Ph. vi. 5., that we might suppose him to have had the passage before his eyes. He says of the plant here translated 'knapweed,' (the cyperos of the Latins) that it grows near towns and in warm situations.

229. *χορείαν αἰόλαν*] 'varied watery music,' *πηδητικὴν*, as Suidas explains it. The meaning is the same in Thesm. 1054. *χορ. φθ.* is a bold expression for 'inter saltandum cantare.'

231. *πομφολυγοπάφλασμα*] 'a bursting bubble;' from *πομφόλυξ*, 'a bubble,' and *πάφλασμα*, which occurs in Aves, 1243.

233. *τοντὶ παρ' ὕμων λαμ.*] 'This I get from you.' The older interpreters, looking to Bacchus's declaration, that he will always croak, have translated this passage, 'I have learned this of you.' Brunck makes it 'hoc vobis eximo;' another commentator, 'I accept this of you,' i.e. 'enough;' but this seems forced. The present translation is suggested by the confession of the Chorus, that Bacchus was Deity of the place, and might expect better treatment, feeling which, he forgets that he wears a foreign garb, and utters these words (possibly half aside).

234. *δεινά τάρρα πεισ.*] 'It will be hard indeed on us (if we are

put to silence).’ See Elmsley on Acharn. 323. The sentence is broken off at *πεισόμεθα*, and *εἰ σιγήσομεθα*, must be supplied, not *εἰ σιγήσομεν*, which Brunck has most daringly introduced into the text, and which, as Dindorf says, are ‘non comici, sed grammatici verba.’

240. *χανδάνη αὖν*] ‘can compass.’ Hesych. *χανδάνειν*, *χωρεῖν*, *δέχεσθαι*.

248. *ὕμῶν τοῦ κοᾶξ*] ‘your coax,’ genitive after *ἐπικρατήσω*.

250. *ἔμελλον*] ‘ah, I thought I should at last stop your coax.’ For this meaning of *μέλλω* see Bergler on Nubes, 1305. It is remarked as an Atticism by Elmsley. This is not the true chorus, which here is introduced, for that does not make its appearance till the next scene; nor is there any reason to suppose the frogs (or actors dressed to resemble them) came on the stage at all.

251. *παῦε*] The Attics use the active for the middle, in the imperative of this word. Pax, 648. Aves, 1243.

252. *ἀπόδος*] ‘pay;’ Dawes, Misc. Crit. p. 242. Other writers make Charon’s fee one obol; but Aristophanes takes every opportunity of sneering at the two obols of the Athenian dicasts.

ACT I. SCENE VI.

BACCHUS, XANTHIAS, AND CHORUS OF MYSTÆ.

ACCORDING to Schlegel, the scene in the beginning is at Thebes,

whence it changes to the bank of Acheron, without Bacchus or Xanthias leaving the stage: the hollow of the orchestra then becomes the river he is to cross; he embarks at one end of the Logeum (which was a platform comprehending the Proscenium, and in fact all that part of the theatre occupied by the actors), rows along the orchestra, and lands on the other end, coasting, as it were, the Proscenium, &c.; meanwhile the scene is again changed, and we are now presented with the infernal regions, and the palace of Pluto in the center.

258. *καὶ νυνὶ γ’ ὀρώ*] ‘Yes, and I see them now.’ Bacchus says this turning to the audience. Another remarkable instance occurs in the Nubes, 1092.

262. For the construction of the aorist *ἠλάζονεύετο* with the optative *φοβηθείην*, see Dawes, Misc. Crit. p. 86.

264. Eurip. in Philoct. (fragm. i. v. 4.) *οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφν*. Zonaras explains *γαῦρον* by *ἐπηρμένον*, ‘vain-glorious.’

267. Virgil; Nunc omnes terrent auræ, sonus excitat omnis. Æn. 2. 728. Eurip. Phœn. 275.

268. *ἐξόπισθ’ ἴθι*] ‘Then go behind;’ because the danger came from thence.

274. *Ἐμπουσα*] The Scholiast calls this a supernatural apparition sent by Hecate to present itself to the unlucky, and adds, that some derive its name, *Empusa*, from its having but one foot,

ἐνίποδα. Others suppose it to be Hecate herself, from a passage in the 'Tagenistæ,' a lost play of Aristophanes, where they are mentioned in opposition. See Brunck's Aristoph. vol. iii. fragm. p. 35. Harpocration, however, corrects the Scholium, and changes δυστυχοῦσιν into στοιχοῦσιν, making it thus one of the ἐνόδια σύμβολα, or or omens of the way, before mentioned.

276. βολίτινον] 'of dung.' Such is Brunck's Latin translation of the word, and the only one given by Scapula and Hederic. In Brunck's note, however, it will be found 'asininus,' which Schweigh. Anim. ad Athen. vii. p. 52, renders it.

Aristophanes seems to imitate Cratinus, (in Athenæus xiii. 2. p. 566.) οὐ ροδοδάκτυλος οὔσα, κατὰ τὸν Κρατῖνον, ἀλλὰ βολίτινον ἔχων θάτερον σκέλος.

278. Ἱερεῦ] This is addressed to the priest of Bacchus himself, who was mounted on a conspicuous seat in the theatre, from his share in the solemnities of the day; see Brunck's note. The conclusion of the line alludes to the practice of drinking plentifully at the feasts of this god, and in which probably the priests' zeal was shewn by their potations.

279. καλεῖς] Attic future. Dawes, Misc. Crit. p. 73.

283. πάντ' ἀγαθὰ πράσσειν] 'to be very well off.' Plutus, 341. Aves, 1703. πράσσειν is here used for πάσχειν, and this latter is used

for πράσσειν, as τί γὰρ πάθω; 'for what can I do?' Lysis. 884.

284. Hegelochus was an actor, who, in performing the part of Orestes in the play of Euripides, by omitting the aspirate, or misplacing the accent of the following line, ἐκ κυμάτων γὰρ αὐθις αὐ γαλήν' ὀρώ, made it γαλήν ὀρώ, i. e. instead of, 'I see a calm,' 'I see a weasel,' which would be small matter of rejoicing to the unfortunate son of Agamemnon, since the sight of those animals was accounted unlucky, and one of them crossing the way was sufficient to put a stop to a public assembly. Potter, Ant. vol. i. p. 341. The Scholiast says, that Plato the comedian ridiculed Hegelochus also, and produces two passages, one from Strattis, the other from Sannyrion, in which this pronunciation of his is noticed.

289. ὀδί] This means Xanthias. Brunck's Latin translates ὑπερ-επυρρίασε 'expalluit,' in direct contradiction to etymology. Kuster the same. Scapula interprets it 'magis rufus sum;' Hederic the present word, 'magis sudo.' If therefore the word μου (instead of which some codices have μοι) be correct, there seems to be no other way of reconciling the difficulty than by supposing Bacchus not yet enough recovered from his fright to know what he is saying. Scapula's interpretation, however, is right: Xanthias turned red, Bacchus turned white, with fear.

ACT I. SCENE VII.

CHORUS OF THE INITIATED,
XANTHIAS, BACCHUS.

297. *Ἰακχε.*] The Eleusinian Mysteries, the most celebrated and mysterious solemnity of any in Greece, were so named from their being held at Eleusis, a borough town in Attica, in honor of the goddess Ceres and her daughter Proserpine. The substance of the celebration, as Bishop Warburton observes, seems to have been a kind of drama of the history of Ceres. The festival began on the 15th day of the month Boedromion, and lasted nine days. This interlude represents the sixth day of the mysteries, the ceremony of which is thus described by Potter:

"The sixth day was called *Ἰακχος*, from Iacchus the son of Jupiter and Ceres, who accompanied the goddess in her search after Proserpine with a torch in his hand: whence his statue held a torch. This statue was carried from the Ceramicus to Eleusis in a solemn procession, called after the hero's name *Ἰακχος*. The statue and the persons that accompanied it had their heads crowned with myrtle: these were named *Ἰακχογῶγοι*, and all the way danced and sung, and beat brazen kettles. The way by which they issued out of the city was called *ἱερὰ ὁδός*, i. e. 'the sacred way': the resting place *ἱερὰ σὺκκη*, from a *fig-tree*, which grew there, and (like all other things concerned in this solemnity) was accounted

sacred. It was also customary to rest upon a bridge, built over the river Cephissus, where they made themselves merry by jesting on those that passed by: whence *γεφυρίζων*, being derived from *γέφυρα*, 'a bridge,' is by Suidas expounded *χλευάζων*, i. e. 'mocking,' or 'jeering;' and *γεφυρισταί* are by Hesychius interpreted *σκάπται*, 'scoffers.' Having passed this bridge, they went to Eleusis, the way into which was called *μυστική εἴσοδος*, i. e. 'the mystical entrance.'"

This account will enable us more fully to understand the process of this very poetical interlude, which opens with the *Ἰακχογῶγοι* surrounding the temple of Ceres, where the statue of Bacchus was kept (see Pausanias, Book i. c. 2.) and invoking the God to quit the temple, and proceed with them to Eleusis.

Freret, (*Mém. de l'Acad. d. Inscr.*) and others, have shown that Bacchus and Iacchus were distinct Deities, and the latter celebrated in the Lenæan festival as among the Dii Inferni, and the *πάρεδρος* of Ceres.

301. *Διαγόρας.*] The Scholia mention two persons of this name; the first, Diagoras of Melos, was an impious poet and philosopher, accused of the crime for which Socrates suffered, against whom the Athenians were so inflamed, that the Areopagites, offered a talent to any who would bring his head before them, and two to him who should bring him alive.

Cicero de Nat. D. i. 23. The other Diagoras was a Lyric poet, said to be ever introducing 'Iacchus, Iacchus.'

302. ἡσυχίαν ἄγειν] 'to be silent:' an expression used in the heathen mysteries, and equivalent to εὐφημεῖν or σιωπᾶν.

304. πολυτίμητος] See Lobeck on Soph. Ajax 175. p. 242. Kuster, in his note upon the word Ἰακχος in Suidas, refers to this ode of Aristophanes as a specimen of the Ἰακχος, or hymn to Bacchus.

309. τινάσσων.] The Bacchanals too shook their head. Eurip.

ποῖ δὲ χορεύειν—καὶ κράτα σείσαι;
Bacch. 185.

312. ἐγκατακρούων—χορείαν] 'treading the choral measure;' τὰν ἀκόλαστον, &c. is in opposition with χορείαν, and ὁσίοις μύσταις depend upon ἐν ἐγκατακρούων.

314. τιμὴν] 'a rite:' here applied to a dance, as it is afterwards.

315. χαρίτων.] Plutarch, in M. Ant. 926, mentions that Bacchus had the name Χαριτοδότης, and his altar was united with that of the Graces at Olympia, according to Herodotus, as cited by the Scholiast of Pindar on Ol. 5. 8. Indeed, the Graces have been called the daughters of Bacchus and Venus, which Madame Dacier supposes to have been suggested by that of Anacreon in his 41st Ode.

Δί' ον ἡ Χάρις ἐτέχθη.

319. χοιρείων κρεῶν] ὁσμή must be supplied. Swine were sacri-

ficed to Ceres and Bacchus on account of the injuries they commit in corn-fields and vineyards. Herodotus describes the Egyptian mode of sacrifice, ii. 47.

321. ἔγειρε φλογέας λαμπάδας] 'Wake up the flaming torches.' Eurip. ὁ Βακχεὺς δ' ἔχων πυρσῶδὴ φλόγα πεύκας ἐκ νάρθηκος αἴσσει. Bacch. 145. The festival of Ceres was celebrated with torches, in commemoration of those which Ceres was said to have lighted at the fires of Etna, in her search for Proserpine. Lactant. Div. Inst. i. c. 21.

324. νυκτέρου] Attic for νυκτέρης. Eurip. Hec. 150. ὀρφανόν for ὀρφανήν. As here νυκτερος τελετή is applied to the Eleusinian mysteries, which were celebrated by night, so νυκτερον τέλος is applied to calamities which are to have an end, by Æschyl. Sep. Th. 312.

326. πάλλεται] There is a remarkable instance of this in Euripides, where Cadmus and Tiresias are seized with a desire of dancing, and the former says, 'Whither ought we to lead the chorus? Whither set our foot, and shake the hoary head? Lead thou me, Tiresias, thou an old man, me an old man.' Bacch. 114.

328. ἐτῶν ἐνιαυτούς] 'revolutions of years.' So Eustathius interprets, who says, ἐνιαυτός χρόνος ὁ διατριβὴν ἔχων, καὶ μὴ σύντομος. διὸ καὶ ἐπίθετον τοῦ ἔτους εἰληπται παρὰ τῷ Κωμικῷ εἰπόντι, ἐτῶν ἐνιαυτούς. Ad Il. A. p. 191. Ed. Rom.

335. Plutarch quotes this Epirrhema, de Glor. Athen. p. 348. and Suidas in v. ἐξίστασθαι. In this address, which is supposed to be spoken by the Ἱεροφάντης, or 'leader of the Initiated,' to warn off the profane from approaching the procession; occasion is taken to introduce many satirical allusions to particular persons.

338. Κρατίνου ταυροφάγον] Some think this to have been a Dithyrambic poet; but it undoubtedly refers to the rival of Aristophanes, against whom sundry coarse jokes are uttered in the Equites. The epithet ταυροφάγος was applied to Bacchus, (as by Sophocles in Τύρῳ) because a bull was given to the Dithyrambic conqueror. But Aristophanes introduces Cratinus in this place in allusion to his drunkenness, which Horace mentions. Ep. i. 19. 1. About 20 years before this, Cratinus had gained the first prize with his πνύναι, when Aristophanes's Clouds was second. Hence the jealousy of our poet.

— μηδὲ βακχεῖ ἐτελέσθη] 'nor has been initiated into the mysteries.' This is expressed by ἀβάκχευτος. Eurip. Bacch. 472. The words βακχεῖα and Διονύσια are promiscuously used to express Bacchus's festivals; and Κρατίνου is used παρ' ὑπόνοιαν for Διονύσου.

339. βωμόλογα ἔπη] 'scurrilous language;' and τοῦτο refers to βωμολοχεύεσθαι implied in βωμ. ἔπη. See Nubes, 911.

341. ῥιπίζειν] 'to inflame,' from ῥιπίς 'a blast.' Photius. Lex. p. 362.

342. χεῖμαζομένης] 'tempest-tost,' a word familiar to the Attics both in its proper and metaphorical sense. Æschyl. Prom. v. 567. Soph. Philoc. 1460. So χεῖμῶν is used for 'calamity': Æschyl. Prom. v. 1014. Soph. Aj. 207.

343. ἀπόρρητα] 'contraband goods.' It was a general term for every thing forbidden by the Athenian law. (Harpocration p. 57.) Ægina, from its situation, would be chosen as the place for exportation of illegal stores, and Thorycion here mentioned probably derived from his office numerous facilities in that line of trade. He is described by the Scholiast as being an Athenian ταξίαρχος, or 'captain of an hundred men,' in the Peloponesian war; who held a correspondence with the enemy, whom he supplied with stores from Ægina, then in the hands of the Athenians. In the Equites, v. 278. Cleon makes a punning accusation against the sausage-seller of exporting these ἀπόρρητα. It will be remarked that the stores are all naval, such as abounded in Athens and Sparta was deficient in. The ἄσκωμα was either a piece of leather that protected the oar where it rested on the scalmus, or else the strap that tied it to the latter.

344. εἰκοστολόγος] 'tax-gatherer;' literally 'collector of the twentieth,' an office in itself always invidious.

345. The *πίττα* was used for pitching ships. Acharn. 189. *ῥίζουσι πίττης καὶ νεῶν παρασκευῆς*.

346. Pollux condemns the word *ἀντιπάλων* as *σκληράν*. i. 150. Alcibiades is said by Diodorus to have induced Cyrus to lend money to Lysander soon after the battle of Arginusæ.

347. *ρήτωρ*] Brunck supposes Agyrrius to be here alluded to. He is mentioned as insolent and luxurious both in the *Plutus*, 176, and *Thesmoph.* 102. The poets received a present for their productions from the treasury, which the orators would at times attempt to abolish or diminish.

348. *τελευταῖς ταῖς τοῦ Δ.*] 'In the festivals of Bacchus'—when the Comedies were acted.

349. *μαλ' ἀπανδῶ*] See Porson præf. ad Hec. p. 61. This is from the warning of the Hierophant and torch-bearer in the *Portico Pæcile*.

351. *παννυχίδες*] 'nightly watches' of Ceres. Eurip. *Hel.* 1381. *παννυχίδες θεῶς*.

356. *ἡρίστηται δ' ἐξαρκούντως*] 'For we have feasted enough'—against which meaning, notwithstanding Brunck's note, there appears no very strong objection, if it be understood of the sacred banquet. The annotator on *Invernitzius* understands it so.

357. *ὅπως ἀρεῖς*] 'See you extol,' *σκόπει* understood. See Porson on Eurip. *Med.* 848. Spanheim quotes Aristotle (*Rhet.* iii. 11.) to support his opinion that

Ceres is here meant, and mentions an inscription on a coin which attributes the same epithet to that Goddess: but at the same time he acknowledges that her daughter Proserpine shares the title with her on the coins of the *Cyzicenes*. Others more justly suppose it to belong to *Minerva*, because Ceres is celebrated below, and we know the appellation was bestowed on various deities, in different places, or at different times; whence it afterwards descended to kings, as *Ptolemy Soter*, &c.

360. *ἐς τὰς ὥρας*] 'for every year.' Casaubon on Athen. p. 112. In *Nub.* 562 it means 'for the time to come,' which it may mean here.

362. *βασίλεια*] Attic, *βασίλισσα* Hellenic. The latter, however, is used in the oration against *Nearchus*, which some have asserted to be the composition of *Demos-thenes*. For the word *συμπαραστάτει*, see *Plut.* 326. *Æschyl.* *Sep.* Th. 675. (*Blomfield*.)

368. *παῖσαι*] This may come from *παῖω* or *παίζω*, for both are applied to dancers. It is better to derive it from the latter since *παίζειν* is joined to *χορεύειν*, in another passage.

369. *γελοῖα—σπονδαῖα*] The mixture of the grave with the gay at festivals among the ancients is well known from *Xenophon*, *Plato*, and *Athenæus*. *Galen* (*de Usu Part.* i. 9.) says, *Σωκράτους Μούσα μὴ γνέει ἀεὶ τὴν σπουδὴν ἐν μέρει παιδείας*. And *Plato* tells us that, at *Agatho's* party, *Socrates* τὰ

μεν παιδιᾶς, τὰ δὲ σπουδῆς μετρίως καθ' ὅσον δύναμαι, μετέχων. Symp. c. 19. Jests were introduced into the Eleusinia, because Ceres had been amused and made to smile by them during her search for her daughter. The sort suitable to her festival, Spanheim supposes to be delineated by Aristotle, Eth. Nich. iv. 14. though it may be doubted whether his opinion be correct, and whether, in the licence of their hilarity, the Athenian mob did not frequently overstep Polonius's caution to his son, 'Be thou familiar, but by no means vulgar.'

373. νικήσαντα ταιμιόσθαι] 'to be crowned conqueror.' Horace; 'hoc certare joco'—Od. ii. 12, 18. The poet alludes to a custom among the Greeks and Romans of disputing the prize of raillery on their festival days. It appears from this passage in Aristophanes, that the victors in these disputes were publicly crowned by the Greeks.

374. ὥραϊος] This word means 'of a mature age' in Eurip. Alcest. 516, πατήρ γε μὲν ὥραϊος εἶπερ οἴχεται. Here it means 'blooming.' Catullus, 'At parte ex aliâ florens volitabat Iacchus.' Epith. Thet. 251. Ovid, 'Tu puer æternus et formosissimus.' Met. iv. 8.

381. ἀνεν πόνου] Eurip. Bacch. 194. ὁ θεὸς ἀμοχθεὶ κείσε νῶν ἡγήσεται. Bergler supposes this to allude to the travels of Bacchus in India; Conzius, to the procession of Iacchus from the Cerameicus to Eleusis; when, by the aid

of the God, whose statues and mystic banners accompanied them, the votaries accomplished a long journey. If Iacchus and Bacchus, however, were the same Deity, the humour of the scene would be much heightened by the view the audience would have of that Deity crouching down for fear, probably shewing in his looks and movements the utmost weariness, (since we have heard him own himself no walker) and altogether a figure more likely to inspire contempt and disgust than reverence or admiration.

383. See Eurip. Phœn. 702.

384. κατεσχίσω] 'Thou hast cut down.' The Scholiast remarks, on the authority of Aristotle, that during the archonship of Callias, a decree was made that two choragi should bear the expence of the theatrical exhibitions, instead of one. Hence, says he, the Lenæan festival began to be celebrated less splendidly; and not long after, Cinesias made an attempt to abolish the office of choragus entirely. It is doubted, however, whether this be an inuendo relating to the Comic representations, or simply a complaint of neglect in the pomp of the Eleusinia. Possibly these were both parts of the wholesome policy mentioned by Thucydides, Book viii. 1.

385. See Elmsley on Acharn. 1201.

393. Ἀρχέδημον] He was at this time powerful at Athens, and had the care of Deceleia. Xeno-

phon, Hellen. i. c. 7, where see Schneider's note. This was in the 26th year of the Peloponnesian war. He was the accuser of Erasimides. He is here derided as a foreigner, by an ingenious pun upon the words *φράτωρ* and *φράστηρ*; the latter word meaning 'a wise tooth,' the former explained by Potter as follows: 'All fathers were obliged to enrol their sons in the register of their peculiar *φρατρία* (or ward), at which time they made an oath that every son so registered was either born to them in lawful matrimony, or lawfully adopted. Notwithstanding which, the *φράτορες* or members of that ward, had the liberty of rejecting any person against whom sufficient evidence appeared, concerning which they voted by private suffrage.' And again, on this very passage, — 'Whereby they (the chorus) seem to intimate that he (Archdemus) had fraudulently insinuated himself into the number of the citizens, it being usual for those who were free-born to be registered before that age.' Ant. i. 47. The other names have either been named before, or are feigned.

396. τοῖς ἄνω νεκροῖσι] 'the dead above;' i. e. the Athenians. See the Scholiast, and Musgrave on Soph. Œd. Tyr. 44. Allusion seems to be made to the verse of Euripides quoted more than once in this play:

τίς οἶδεν, εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν,
τὸ κατθανεῖν δὲ ζῆν;

397. τὰ πρῶτα] 'The head.'

Eurip. Ores. 1247. Med. 912. Æschyl. Suppl. 490; Lucretius, *Ductores Danaûm delecti, prima virorum*. i. 86.

399. Πλούτων' ὅπου 'νθάδ' οἰκεῖ;] Peculiarly Attic. Homer, Il. ii. 409. ἦδεε γὰρ κατὰ θυμὸν ἀδελφεὸν ὥς ἐπονείτο. Plautus, [Rudens;] *Eam veretur ne perierit*.

406. Διὸς Κόρινθος] A proverb applied to those who repeat the same thing over and over again. Xanthias here uses it in reference to line 147, where he receives a similar command. Pindar, Nem. 7, 155, uses the same proverb. The origin of it is supposed to have been as follows: Once when an ambassador came from Corinth to Megara (their colony) he began to threaten them, as rebels from the mother city, with vengeance human and divine, and made use of the words *δικαίως στενάξοι ὁ Διὸς Κόρινθος, εἰ μὴ λάβοι δίκην*; whereupon, the Megarians in a rage took and beat him, crying *παῖε, παῖε τὸν Διὸς Κόρινθον*. And Corinth was called *Διός*, because a beggar once consulted the Dodonean oracle, and by its answer was instructed how to take the city, which he thence named after the Deity to whom he was indebted.

407. ἱερὸν ἀνὰ κύκλον] 'in the holy circling dance;' hence called cyclic dances, because performed round the altar. Spanheim illustrates this in his note on Callim. Dian. 267.

414. φέγγος οἶσω] 'to carry them the torch.' Pausanias tells

us that the statue of Bacchus in the temple of Ceres at Athens was adorned with a torch. i. p. 4.

418. καλλ. παί.] 'dancing with the greatest elegance.' There was dancing on the fourth day of the greater Eleusinia in a flowery meadow. (St Croix, p. 190.) The 'Largior hic campos,' &c. of Virgil is similar.

421. ἡλιος καὶ φέγγος] 'Sun and day-light.' That the pious (ὅσοι εὐσεβῇ διήγομεν τρόπον) should enjoy perpetual light in the seats of the blessed, was a notion very prevalent among the ancients, and is in a manner sanctioned by the Scriptures. Cf. Isaiah lx. 20. St Matthew xiii. 43.

425. περὶ τοὺς ξένους] 'towards strangers.' This is a secret sneer at the Lacedæmonians, which Pericles has also touched on in his Funeral Oration. The institutions of that people all tended to the prevention of a mixed population at Sparta, while the Athenians prided themselves on the extensive hospitality they practised. The character of the two nations is well seen in the expectation of future returns (which, when they came, brought nothing but infamy with them) which induced Athens to bestow on Sado-cus, the barbarian, a greater reward than all the real and honorable services of Themistocles had procured him from Lacedæmon. Thucyd. ii. 39, 67. Herodot. viii. 124. At Athens, indeed, every foreigner upon his arrival had his peculiar patron allotted

him, (Demosth. de Cor. c. 25.) called πρόξενος. See Aves 1022. Æschyl. Suppl. 644. 423.

ACT II. SCENE I.

BACCHUS. XANTHIAS. ÆACUS.

The scene is in Hades before the house of Æacus.

429. γεύσει τῆς θύρας] 'taste the door,' i. e. try it. Th. Magist. in v. κόπτει τὴν θύραν. Soph. Antig. 1005, ἐμπύρων ἐγενόμην. Pindar, Pyth. ix. 337. (Scmid. ed.) Nem. vi. 40. The Romans used gustare in the same sense. Plautus, 'Herus meus hic quidem est: gustare ejus sermonem volo.' Mostell. 5. 1, 15. St Matthew xvi. 26. In Shakspeare's 'Twelfth Night,' Sir Toby says to Viola, 'Taste your legs,' which is said in ridicule of the effeminate appearance of Viola, and means 'to use lightly or delicately.'

430. γεύσει—ἔχων] See Elmsley on Eurip. Med. p. 251.

431. τίς οὗτος;] 'who's there?' In one of Lucian's dialogues, Menippus says to Æacus, 'I know this too of thee, thou art porter.' The salutation with which he receives Bacchus, under the idea of his being Hercules, is very like that bestowed by Mercury on Trygæus, Pax, 182.

436. ἔχει μέσος] 'You are caught by the waist.' Metaphor from the palæstra. Nub. 1043. Eccl. 260.

437. τοία μελανοκάρδιος πέτρα] 'Such a sable-hearted rock.' The

description which follows is composed in a very pompous sounding style, to produce terror in Bacchus. Aristophanes had a passage of Sophocles in his mind, *Trachin.* 773. sq. 780. sq. For the rivers here named see Plato's *Phædo*, 61, and Heyne's 9th excursus on Virgil. *Æn.* 6.

440. Ἐχιδνα] or Hydra. Eurip. *Phœn.* 1151. *Herc. Fur.* 1188. The Echidna of the poets was commonly represented as a beautiful woman to the waist, and thence downwards a serpent. For the reading *ἐκατογέφαλος*, see Porson's *Advers.* p. 242.

442. Ταρτησία μύραινα] 'a Tartesian lamprey,' which the Scholiast remarks is here used for a viper. *Æschyl. Choeph.* 991. *μύραινά γ' ἢ ἔχιδν' ἔφν*, where see Blomfield's glossary. Tartessus was probably considered (as Sicily and all countries with which the Greeks had the least acquaintance) the resort of monsters. The poets supposed it the palace wherein Phœbus unharnessed his wearied steeds at sunset, and also the habitation of Gorgon. Under one of Hercules's pillars stood an ancient city called Tartessus, afterwards Carteia. Hence Claudian's "*Tartessia tigris*." *Nupt. Honor. Mari.* 161. It is better known by its modern name, Cadiz.

444. Τιβράσσαι. Tithras was a borough, of the tribe *Ægeis*, and derived its name from Tithras, son of Pandion. The inhabitants were famous for their dried figs

and malignity: for the latter of which Aristophanes here reproves them. The story of Perseus and the Gorgons is well known, and from it some learned men have supposed a city Tithrasus in Libya, which geographers, however, do not notice. Cf. *Plut.* 720.

445. δρομ. ὄρ. π. A tragic expression for *τρέχειν*. *Æacus* now descends upon the stage.

Here Bacchus betrays visible signs of fear.

447. Μæris. ὠρακιᾶν, Ἀττικῶς λειποψυχεῖν, Ἑλληνικῶς.

451. ληματιᾶν and ἀφοβόσπλαγχνος are both Tragic expressions.

455. οὐ γὰρ ἀλλὰ πιστέον] 'For I cannot but comply.' When Shakspeare in his "*Taming of the Shrew*" makes the master and servant exchange dresses, *Tranio* says—

"In brief, good Sir, sith it your pleasure is,
"And I am tied to be obedient."

456. Ἡρακλειοξανθίαν] A Comic compound, meaning Herculean Xanthias.

458. Hesychius quotes this in v. ἐκ Μελίτης μαστιγίας. Melite was a village in Attica, so called from the Nymph of that name with whom Hercules was in love. There was a temple there to Hercules Averter of Ill (*Ἀλλεξίκακος*), which name Bacchus exchanges, *παρ' ὑπόνοιαν*, for *Mastigias*, i.e. a whipped slave. In the village of Melite Hercules was initiated in the lesser mysteries. M. Poinssinet, however, observes in a note, "The text has Melite, a nymph also beloved by Hercules. In

a translation (like this) I have preferred the anecdote best known, and written Omphale instead of Melite."

ACT II. SCENE II.

MAID-SERVANT OF PROSERPINE. BACCHUS. XANTHIAS.

460. XANTHIAS assumes the lion's skin and club, and Bacchus takes up the luggage. The transformation of master into servant is no sooner effected, than the servant of Proserpine comes out and addresses herself to Xanthias, as Bacchus, endeavouring to tempt him in by the description of a feast; wherein it will be observed the peculiar taste of the son of Alcmena is consulted by the introduction of the *ἔτνος*, while his voracity is more than hinted at by the quantity of viands prepared.

462. *κατερικτῶν* (subau. *ὀσπρίων*) *χύτραι*] 'jars of pounded beans.' A verbal from *κατερείκω*, *frendeo*. In Vesp. 239, it is applied to a mill grinding corn. See too v. 647, of the same play; and compare Hesiod Scut. Herc. 287, p. 525, Gaisf.

464. The 'collabi' were cakes fashioned like the pegs for drawing up the strings of a lyre, and which latter bore the same name.

465. *κάλλιστ'*, *ἐπαινῶ*] literally 'very good, I thank you'—i. e. 'Thank ye, excuse me.' It was a civil way of refusing an invitation, and answers to the 'benigne' of Horace, Ep. i. vii. 16, 62. The Romans also used '*grátia est*,'

or '*gratiam facio*.' Plautus, *Most.* v. 2, 9. *Men.* 2, 3, 86. See Casaubon's note on Theocr. c. 16.

466. *ἐπεὶ τοι καὶ*. Porson has illustrated the usage of these particles, quoting this passage, on Eurip. *Med.* 675.

467. The words *ὀρνίθεια κρέα*, in Greek, are used particularly to specify the flesh of the barn-door fowls. Athenæus viii. p. 341.

462. *τεμάχη*] 'pieces of fish.' Plut. 894.

472. *αὐτὸς ὡς εἰσέρχομαι*. Suidas in v. *αὐτός*, and Kuster on Nub. 219. He speaks of himself as a hero.

474. *ἐπίσχεσ οὐτός*] 'Stop, Sir;' a frequent usage of *οὐτός*. In the next line, it is better to read *Ἡρακλέα γ' ἐσκεύασα*, than *Ἡρακλέα 'νεσκεύασα*, as Dindorf reads, after the correction of Elmsley on Acharn. 385. 'Because, forsooth, in joke I dressed you as Hercules.'

— *σπουδὴν ποιεῖν*] 'to take in earnest.' For the usage of *οὐ τί πον*; see Valcknaer's note on Eurip. *Phæn.* 455.

476. *ἔχων* is an Attic pleonasm. The use of the future indicative after *οὐ μή* in the sense of the imperative mood has been noticed before. Dawes, *Misc. Crit.* p. 237.

478. *οὐ δῆπου διανοεῖ*] 'You don't, I suppose, contemplate.'

479. *οὐ τάχα*] 'not presently, but now do I do it;' i. e. 'I don't defer doing it.'

480. *ταῦτ' ἐγὼ μαρτύρομαι*] 'I protest against this.' This was a

common form of protest against injury. See Nub. 1297. In the Plutus, the Calumniator is made to appeal in the same words, whereupon Chremylus tells him his witness (whom he had brought) has run away and left him.

484. ἴσως γάρ τοι] Æschyl. Prom. 167.

ACT II. SCENE III.

CHORUS OF MYSTÆ. XANTHIAS.
BACCHUS.

THE Chorus addresses Bacchus in allusion to his travels over the world: upon which subject see Eurip. Bacch. 641. Vesp. 368.

486. πρὸς ἀνδρὸς ἐστὶ] 'are the characteristics of a man.'

487. πολλὰ περ.] 'who has sailed about a good deal,' i. e. 'has seen much of the world.' A praise correctly bestowed on Bacchus, whose travels and conquests in the East were a fruitful subject for fable. Homer praises Ulysses, in the opening of the Odyssey, in a similar manner; where Eustathius, in his commentary, clearly refers to this passage of Aristophanes.

488. μετακλινδεῖν αὐτὸν ἀεὶ] 'always to wheel himself round to the best side (τοῖχος) of the ship.' All the Commentators follow the Scholiast in his application of this passage to sailors, who run to that side of the ship which, in a storm, is kept uppermost by the waves. There is a similar passage in the Alcmena of Euripides; οὐ γὰρ ποτ' εἶων Σθενελὸν εἰς τὸν εὐτυχή | χωροῦντα τοῖχον, τῆς δίκης σ' ἀπο-

στερεῖν. See Porson on Eurip. Orest. 885, where τοῖχον is not expressed. It is not unlikely, that the mention of the painted figures γεγραμμένην εἰκόνα, is only a continuation of the same allusion, and relates to the signs borne by vessels on their prows and sterns, chiefly the latter, as Ovid mentions: 'Accipit et pictos puppis adunca Deos.'

491. πρὸς τὸ μαλθακώτερον] 'to the easier side.'

492. Theramenes was son of Agnon, and a general at Athens, in the time of the Comedian. He was so proverbially fickle and versatile, that he received the name of Cothurnus, or buskin, that being a part both of men's and women's attire in Greece. Thucydides bears testimony both to his talents and changeable temper, (viii. 68, 69.) On the fall of Athens, he became one of the thirty tyrants, but was far from participating in their cruelties. His humanity rendered him a dangerous inmate at their councils, and being accused by his colleague Critias, he was condemned, and ordered to drink hemlock: which sentence, and its execution, he bore with a constancy quite foreign to his former character. It is worthy of observation, that a passage, in which he is mentioned by Xenophon (Hellen. 2, 3.) contains an allusion to navigation somewhat similar to that mentioned in the note on v. 488. He accused his fellow-commanders at the glorious,

but unfortunate battle of Arginusæ, the year before this play was acted, viz. 407, B. C. See Xenoph. Hellen. i. 7; and Mitford's Greece, iv. p. 343.

ACT II. SCENE IV.

LANDLADY. PLATHENA. XANTHIAS.
BACCHUS.

494. πανδοκεῖον] 'an inn.' Attic. πανδοχεῖον Hellenistic. Thom. Mag. p. 676, Oudend.

496. τινί] See Brunck on Soph. Aj. 245. Fisch. ad Well. ii. p. 230.

498. ἀν' ἡμιωβολιαῖα εἶκ] 'worth ten obols a-piece.' Pollux ix. 64. Eupolis in Athenæus vii. p. 328. ἡμιωβολίου κρέα. Dobree, in a note on this line, thus corrects a passage in Philemon apud Poll. ix. 67.

A. ὀβολοῦ τὸ πρῶτον ἠνέχθη πιεῖν,
καὶ τεττάρων χαλκῶν μετὰ
ταῦτα.

B. καὶ μάλα
τρί ἡμιωβολί' ἐστί.

A. χαλκοῦ θερμὸν ἦν.
The sense of which Bentley (on Menander cclxxi.) mistook.

504. There is great variety in the reading of this line. Many MSS. have σὺν αὐτοῖσι ταλ. But this usage of σὺν is very rare in Attic, though Eurip. Hipp. 1213. αὐτῷ δὲ σὺν κλυδῶνι, and Ion, 32, αὐτῷ σὺν ἄγγει, are instances of it. Dobree has added two passages out of Athenæus. In like manner, the Attics did not allow σὺν after αὐτός, according to Blomfield, Æsch. S. Th. 601, and such was the opinion of Porson.

505. Xenophon, Mem. i. 2, 7. ἐθανμάζετο δ' εἴ τις ἀρετὴν ἐπαγγελλόμενος ἀργύριον πρᾶττοιτο.

506. Vespæ, 1431. ὁμοιά σου καὶ ταῦτα τοῖς ἄλλοις τρόποις.

509. Porson reads δεισάσα, the plural and dual being often confounded.

510. κατήλιψ] Commonly understood to mean 'stairs.' Brunck and Dindorf interpret it 'a garret' which is better.

511. ψιάθος] 'a rug.' Suidas in v. ψιάθον mentions that Aristophanes makes this word masculine, which is properly feminine.

512. ἐχρῆν τι δρᾶν] 'you ought to have done something.' Aristophanes here clearly has a passage of the Antigone of Sophocles in his eye, v. 390,

ἦ δ' ἔστ' ἐκείνη, τοῦργον ἢ ξειργασμένη
τῇνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ
Κρέων;

There is a play upon the words Κλέων and Κρέων, to mark Cleon's tyrannical disposition which resembled Creon's. Thucydides calls Cleon βιαίότατον τῶν πολιτῶν. iii. 36.

513. The Comedian's vengeance pursues Cleon, his great enemy, to the very recesses of Tartarus, where he gives him both clients and company worthy of him. Hyperbolus was an Athenian, banished from his country, not on account of his rank or talents; but from the peculiar infamy of his character. He had retired to

Samos, where the friends of the democratic party rose and slew him. Thucyd. viii. 73. He is mentioned in terms of strong reprehension in the Knights, where Mr Mitchell has a note, giving an account of the cause of his banishment. It appears that he had endeavoured to effect a quarrel between Nicias and Alcibiades, and bring on the latter the punishment of ostracism. They united their influence, and declared him a person dangerous to the state. The people were surprised, being well acquainted with the meanness of his character: they humoured the jest, however, and in his own banishment by ostracism, the better citizens gained the double advantage of being at once rid of him, and shortly after, of that punishment itself, which had come into disrepute, from being exercised on such a villain. Equit. 1298, ἀνδρα μοχθηρὸν πολίτην ὀξίνην ὕπερβον.

513. The προστάται at Athens properly meant the patrons of the μετοίκοι. (Suidas and Harpocration.) The προστάται τοῦ δήμου meant demagogues.

520. Bekker reads κόλικας 'loaves.' The relative ᾧ refers to λάρυγγα.

522. ἐκπηνιῖται προσκαλούμενος] 'he shall indict and wrest from him these practises.' A metaphor from the process of drawing out the threads in weaving. Hesychius; ἐκπηνιῖται· ἐκμηρύσεται; derived from πηνίον, 'a web.' It

is the Attic future for ἐκπηνίσεται.

ACT II. SCENE V.

BACCHUS. XANTHIAS. CHORUS.

528. θυμοῖ] 'you are angry:' the 2nd person of θυμοόμαι. Valckn. Diatr. Eurip. Frag. xxi. p. 231.

529. The first ἄν has nothing to do with τύπτοις, but belongs to ἀντεῖποιμι. See Æschyl. Agam. 336. (Addenda. Scholf.) It is doubtful whether εἰ ἄν may be used with the optative; Bp Blomfield thinks it may not.

531. πρόρριζος] 'By the roots.' Attic. Soph. Elect. πρόρριζον, ὡς ἔοικεν, ἐφθαρται γένος· Eurip. Hippol. Ζεὺς δ' ὁ γεννήτωρ ἐμὸς πρόρριζον ἐκτρίψειν σε. The preceding formula was the most solemn of all in use among the Athenians, as the punishment imprecated (See Plut. v. 1103) was the most awful. It is mentioned by Demosthenes in Or. adv. Aristocr. p. 736. Archedemus has been before mentioned in terms of ridicule, and the Scholiast supposes him to be here introduced, from the disorder in his eyes having originated in his intemperate fondness for Bacchus (i. e. the pitcher). He is mentioned by Lysias in Orat. contra jun. Alcib. p. 536, and was the accuser of Eraseinides.

533. ἐπὶ τούτοις] 'Upon these conditions.' Eurip. Alcest. ἐπὶ τοῖσδε παιῖδας χειρὸς ἐξ ἐμῆς δέχου. Here Xanthias again assumes the dress of Hercules..

539. βαλεῖς] The common reading is βάλλῃς, which cannot stand. See Hermann on Æschyl. Eumen. 225.

540. Bentley reads 'στίν, Dawes 'σται. The old reading is τις. Porson corrects the old reading in Æschyl. Eumen. 217, ὄρκος τις μ. into ὄρκου 'στί μείζον.

546. ὀρίγανον] This method of indicating qualities is common to Aristophanes. Vesp. βλέπόντων κάρδαμα. 453. Plut. βλέποντ' Ἀρην. 328. Equit. καὶ βλεψέ νάπυ, 631. The origanum is mentioned by Theophrastus in his History of Plants (i. 19) as yielding a sour juice. See also Pliny Nat. H. xx. 67.

There is much humour in Xanthias's immediate alarm at the noise at the door, in the midst of his resolution to pluck up a spirit, and not submit any more to the caprices of his master.

ACT II. SCENE VI.

ÆACUS. XANTHIAS. BACCHUS.

548. ÆACUS comes on the stage with some of the Hellish train (in the form of constables) whom he had before threatened to go and fetch; to which Bergler adds Cleon and Hyperbolus. Upon his command to seize on Xanthias, Bacchus quotes the words of his servant against himself.

— κυνοκλόπον] Alluding to Hercules having stolen Cerberus from Hades.

550. οὐ μὴ πρόσσιτον] 'Don't come near me.' Elmsley's reading. This is said in a threatening attitude.

551. Commentators suppose these names to be Thracian, and common in Athens at that time for slaves. M. Poinsinet supposes the first to imply a twofold callosity of hide in the person to whom it belongs; the second he would read Σκέπιας, i.e. 'a good fencer at need;' and the third Pardodocas, 'bearded like the pard.'

553. This is said ironically: but the interpretation of this difficult passage has greatly perplexed the commentators. Brunck and others take πρὸς to mean προσέτι, 'besides:' I imagine the meaning of the sentence is, 'Then, is it not a monstrous thing, to punish this man for theft, for the deeds of another?' πρὸς being used as in the phrase πρὸς ταῦτα, 'on account of these things.'

— μὴ, i.e. μὴ λέγε δεινὰ, ἀλλὰ ὑπερφνᾶ] 'don't say δεινὰ, but ὑπερφνᾶ.' So above, μὴ ἀλλὰ πλεῖν ἢ μαίνομαι. The Scholiast says there that μὴ is for οὐ: but it is rather μὴ λέγε, ἀλλὰ π. ἢ μ.

557. ἄξιον καὶ τριχός] 'even a hair's value.' Suidas in v. ἄξιος, who also quotes the next seven lines in v. βασανίζειν. Archbishop Potter quotes this passage in his Antiq. Vol. i. p. 60, to which punishments he adds grinding at the mill, and burning marks on their flesh. Commentators express surprise at the modes of

torture here allowed, and to which the masters were compelled, when summoned by their adversaries, to surrender their domestics, when a law was existing, whereby the person who killed a slave became liable to the same penalty as the murderer of a free citizen. In any state but Athens, such a contradiction would deserve more notice.

559. παῖδα] 'slave.' It was customary to extort confession from slaves by torture. Cicero, accordingly, says in his Oration for P. Sulla, "Quæstiones nobis servorum ac tormenta accusator minitatur." And Demosthenes, (adv. Timoth.) speaking of putting a slave to the question, calls it ἐν τῷ αὐτοῦ δέρματι ἔλεγχον δίδόναι.

563. Dawes, Misc. Crit. p. 235, shows that ἐγγέειν is construed with εἰς, Atticè.

564. πλίνθους ἐπιτιθεῖς] 'heaping tiles upon him.' Persons refusing to answer indictments were punished in this way in England some centuries ago. Compare Horace, Ep. ii. 2, 15 ;

In scalis latuit, metuens pendens
habenæ ;

and his Interpreters.

— πράσφ—γητείφ νέφ] 'with a leek or young onion;' i. e. 'torture him every way but in sport;' for with these plants, says the Scholiast, the Athenian boys were wont to beat each other in play.

567. τὰργύριόν σοι κίεσται] 'your (action of) damages will lie.'

Demosthenes illustrates this in his speech against Pantænetus, (Vol. ii. p. 798, Reisk.) "Demanding the slave, whom he affirms to be privy to this, for torture; and should it be true, myself was to owe him the damages unvalued; but if false, the inquisitor Mnesicles was to be umpire of the value of the slave."

568. Brunck tells us in his supplement, that μὴ δητ' ἔμοιγε is to be rendered "ne, quæso, mihi eum mutilaveris." But would any one, who wished his slave to escape mutilation, propose tortures so severe? Perhaps those words rather imply Xanthias's indifference whether he received the price of a slave he appeared so little to value, or not, and his unconcern about Bacchus's mutilation. Such an insinuation would be highly in character.

570. χῶπως] understand ὄρα 'beware,' before this word.

571. ἀγορεύω τινί] 'I recommend I know whom.' The indefinite τίς is here used definitely, as above ἦκει τῷ κακόν. Eurip. Bacchæ, 504 ;

Αὐδῶ μὲ μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

M. Poinset has translated the latter part of the sentence thus, "If you beat me, I shall call you to witness against yourself;" and adds in his note, 'An allusion to the strict justice of Æacus.'

572. εἰ δὲ μὴ] 'or else.'

581. *προτιμήσαντά τι τυπ.*] 'caring at all for the beating.' Gl. *φροντίσαντα*. The Attics used *προτιμᾶν* in the sense of *κῆδομαι*, *ἐπιστρέφομαι*, *ἐπιμελοῦμαι*. Plut. 883, οὐδέν προτιμῶ σου. Ach. 27, εἰρήνη δ' ὅπως ἔσται προτιμῶσ' οὐδέν.

585. *βασανιεύς*] Attic future.

586. *πληγὴν*] subject to *βασανίσω* understood.

588. *ἐπάταξά σε*] 'I struck thee then!' Æacus begins with striking them so gently that they can hardly feel it. He then strikes them as hard as possible, and their excuses for crying out are highly ridiculous.

590. *ἔπτарον*] 'How was it I did not sneeze?' Intimating that the blow could have no other effect on him even if felt. The Scholiast explains it by saying that sneezing was produced by tickling the nose with a straw. Sneezing was counted ominous among the Greeks, and accounted a Deity. By a favorable prognosis of this nature, Themistocles was assured of victory, and Xenophon, at another time, elected general. Potter's Ant. i. p. 339.

594. Diomus was a borough of the tribe Ægeïs, so called from Diomus, son of Colyttus, the friend of Hercules, who was worshipped there in great splendour. The Diomæans are reproved in the Acharnians for their boastful temper; and, in a note on that passage, Mr Mitchell, following the authority of Athenæus (whom

Meursius also quotes), observes, "The Diomæan tribe did not assume a more heroic character in times posterior to Aristophanes: for it was among them that the sixty wits (*γελωτοποιοί*), who registered the squibs, the sarcasms, the follies, and eccentric characters of Athens, held their sittings, which even the tumult of the Macedonian war did not disturb."

596. *ἰππίας, μακρῶς, Ἀττικῶς βραχέως, Ἑλληνικῶς.*] Mœris; where Pierson quotes this passage. M. Poinset supposes him to mean some knights of his acquaintance.

597. Eurip. Alcest. 527. τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;

599. *τᾶρ*, i.e. *τοὶ ἄρα*] Elmsley on Acharn. 323.

600. *ἄκανθαν*] Lifting up his leg, as if he had got a thorn in it, which was the cause of his crying out.

602. To this the Scholiast adds two other lines:

ἦ Νάξον, ἦ Μίλητον, ἦ θείαν Κλάρων ἴκου καθ' ἱερ', ἦ Σκύθας ἀφιζέαι,

and observes, that in his pain and confusion, Bacchus ascribes them to the wrong author, Ananias having composed them.

605. *σποδεῖν*] according to the Scholiast, 'to purify an altar.' Hence Soph. Œd. Tyr. 21: ἐπ' Ἰσμηνοῦ τε μαντεία σποδῶ, where *σποδός* means 'an altar'—properly 'the ashes burned on the altar.' Here 'to strike.' As *μα* is negative, understand οὐδέν ποεῖς.

607. Taken from the Laocoon of Sophocles.

608. *πρώνας*] Understand ἔχεις; for μέδεις never governs an accusative. The promontory alluded to is Sunium in Attica; whence in the *Equit.* 560, Neptune is called *Σουνιάρατος*.

613. *γνώσεται*] 'will distinguish.' The *δεσπότης* means Pluto.

615. *ἐβουλόμην*] (with or without *αὖν*) 'I could have wished.'

617. *Μοῦσα ἐπίβηθι*] 'Muse, begin.' From the accounts we have of the Comic chorus, and from the specimens of it in the works of Aristophanes which remain to us, it appears that in each Comedy was given one complete chorus, or interlude of singing and dancing, accompanied with music. This was generally introduced in the *Epitasis* of the drama when the plot was advancing to its height, and consisted of six different pieces. First, the *Commation*, in which the Chorus generally addressed themselves to one of the characters, or applauded the actor. Second, the *Parabasis*, or piece in which the Chorus advancing further on the stage addressed the audience on the subject of the drama, the performance of it, or the tricks and absurdities of other poets—which office, upon the disuse of the Chorus in the *new Comedy*, devolved upon the prologue. Third, the *Strophe*, as it was called when sung accompanied with a sort of dance, in which they moved round the stage; or, when sung without the dance, the *Ode*. This piece was composed in some Lyric measure,

and the subject was generally an address of invocation or panegyric to some Deity, or a satirical attack on some infamous character. Fourth, the *Epirrhema*, which after this movement round the stage was delivered by them, turning immediately to the audience, whom they addressed in a style of instruction or reproof on some moral or political subject. Fifth, the *Antistrophe* or *Antode*, which corresponded in every respect with the *Strophe* or *Ode*; only in the *Antistrophe* the movement round the stage was in a contrary direction to that of the *Strophe*. Sixth, the *Antepirrhema*, which corresponded exactly with the *Epirrhema* in the number of verses and manner of its delivery.

There were also shorter *Choruses*, or of a more irregular kind (as that at the end of the first act of this Comedy) sung at the end of each act. *Odes*, *Strophes*, and other lyric pieces, some of which they called *Systems*, were besides frequently given in the middle of an act; and sometimes, after the dialogue had been resumed for a scene, or two, *Odes* or *Systems* correspondent to the preceding ones, were introduced.

This Chorus is incomplete; the *Commation* and *Parabasis* being wanting. This might have been particularly unfortunate; as it is recorded by *Dicæarchus*, the scholar of Aristotle, that this Comedy was so much admired by the audience *διὰ τὴν ἐν αὐτῷ παράβασιν*, that they caused it to be

performed again. But it seems that by the Parabasis here the whole of the Chorus is meant, the Scholiast upon the place using the word clearly in that sense. And from the argument of Thomas Magister to this Comedy, where the subject of the favorite Parabasis is mentioned, the Antepirrhema seems to have been the particular part of this Chorus they were so wonderfully pleased with.

621. Κλεοφῶντος] There were several of this name at Athens, of whom the most conspicuous was a public character, in the time of Eraseinidas and his colleagues, and whom Xenophon (Hellen. i. 7.) relates to have fallen in a popular tumult soon after the murder of those generals. The Scholiast says that on this Cleophon Plato the Comedian wrote a drama, in which he accuses him of foreign parentage. It is supposed that Euripides alludes to him in the Orestes, v. 901. According to Diodorus Siculus he opposed a peace with the Lacedæmonians after their defeat at Cyzicum. There is a lyre maker of this name mentioned by Æschines de fals. leg. as having been dishonorably enrolled a citizen.

624. Θρηκία χελιδών] 'a Thracian swallow.' It was common for the Greeks to compare the speech of Barbarians to the notes of birds. Thus Herodotus, speaking of the oracle at Dodona, and Æschylus, Agam. 1059, χελιδόνος δίκην, Ἄγνῳτα φωνὴν βάρβαρον κεκτημένη. See above v. 78.

626. ἀηδόσιον νόμον] 'a strain like the nightingale's.' See Aves, 211. To mark the great detestation in which Cleophon was held, who was at this time threatened with an accusation, if not actually impeached, Aristophanes makes him here express his apprehension of not meeting with a fair trial, but the law would be stretched to accomplish his destruction.

628. ἴσαι, understand ψῆφοι] 'even though the votes be equal,' in which case the law favored the criminal, as in the case of Orestes. See Æschyl. Eumen. 756. For an account of the way in which a criminal at Athens was tried and acquitted or condemned, see Potter's Ant. i. p. 120. Aristotle discusses the reasons for acquitting the criminal ὅταν ψῆφοι ἴσαι. Sect. 29. Prob. 13.

629. This Epirrhema, which is entirely political, is completely misunderstood by P. Brumoy, who says it is meant "to reproach the Athenians with bestowing their first employments and most distinguished titles on strangers, even slaves, for having once assisted at a naval engagement." To enable us to enter into the full meaning and design of this part of the Chorus, and indeed perfectly to understand several passages in this Comedy, it may be necessary to give a short account of the battle off the Arginusian Isles, as it has been related by the Greek historians, and is further illustrated by this Comedy, and the annotations of the Scholiast thereon.

Callicratidas, the Lacedæmonian admiral, having pursued the Athenian fleet under Conon into Mitylene, took a considerable number of his ships, kept him blocked up there, and intercepted ten more of the sail sent to his relief. The Athenians, exasperated at this, exerted themselves to fit out a fleet of 110 sail, which they manned with every person of age fit for service, slaves as well as freemen: and as an encouragement to the slaves to behave well in the engagement, it was decreed, that, if they returned victorious, they should be made free, and enjoy all the privileges of citizens. The victory was a complete one: but the Athenian admirals, 10 in number, who, upon Alcibiades withdrawing himself, had the joint command of the war, instead of being rewarded, were brought into the utmost disgrace. Upon the relation of the fight before the Senate, they were accused of having neglected to take up the bodies of those who fell in the engagement:—a considerable crime in the eye of the Athenians, who were careful to superstition in procuring honorable interment for their men who fell in battle. They were accordingly thrown into prison. When brought to trial, they urged in their defence, that they were pursuing the enemy, and had given proper orders about taking up the dead bodies, particularly to Theramenes, who, upon this occasion was their accuser, but that the execution of their orders was prevented by a

violent storm, which rendered it necessary for the fleet to provide for its safety by making into port. This however had no effect. The popular fury ran so high against them, that eight of the ten were put to death. It seems also that the people in general began to repent of the hasty step taken in making the slaves free, which, as it was probably done at the suggestion of the Admirals, who were to have the command, we may suppose to have contributed to keep up the resentment of the people against the promoters of it.

The design then of Aristophanes in this *Epirrhema*, or address to the audience, appears to have been to soften the people respecting the Admirals who still remained in disgrace, and to reconcile them to the measure of making the slaves free. These points he endeavours to carry with much art, not speaking out decisively at first, but seeming rather to agree with them in their disapprobation of granting such privileges to unworthy persons on such slight grounds, and at last recommending it only from the peculiar circumstances of the times.

632. σφαλείς τι Φρυγίων παλαισμάσι] ‘tripped up by Phrynichus’s tricks.’ See Suidas in *v. παλαισμάσι*. Metaphor from wrestling, which Æschylus uses in *Eumen*. 592:

ἐν μὲν τόδ’ ἤδη τῶν τριῶν παλαισμάτων,

where see the Scholiast. Two persons of this name besides the

Comedian are mentioned in the argument of this play, one was the general (here alluded to) under whose command the Athenians lost a battle, not without suspicion of foul play on his part. (Thucyd. viii. 50.) Six years before this he commanded at Samos. He wrote to Astyochus, the Spartan admiral, and his letter was sent to Athens. These were his *παλαισματα*. He was the violent opposer of Alcibiades. The other was a tragedian.

633. *ὀλισθαίνειν*] *ἐκπίπτειν*, Zonar. ii. p. 1445. He continues in the same metaphor, this word meaning 'to fall.'

634. *λῦσαι τὰς πρότερον ἀμαρτίας*] 'to clear their former charges;' or, as it was termed by the Attic law, *τοὺς ἀτίμους ἐπιτίμους ποιεῖν*. There were three degrees of *ἀτιμία*, or infamy, at Athens. 1. When the criminal kept his property, but was deprived of some other privilege. 2. When he suffered for debt to the public a confiscation of property and temporal suspension of his rights. 3. When he and his descendants were for ever deprived of citizenship; which last seems here to be alluded to; and that the slaves present at Arginusæ had been emancipated, while these native Athenians were still kept from office.

637. *Πλαταιᾶς*] contracted from *Πλαταιέας*, from the nom. *Πλαταιεύς*. The Scholiast applies this to the conduct of the Plataeans, who enfranchised their slaves present

at the sea-fight off Salamis; others, with greater probability, to the right of citizenship the Plataeans possessed in Athens.

638. *μὴ οὐ*] these words form one syllable; a usage not confined to the Attics. See Clarke on Homer Il. ε. 349.

640. Here is an instance of *anacolouthon*. In v. 636, he said *αἰσχροὺν ἐστὶ τοὺς μὲν ναυμαχήσαντας μίαν*, &c.; accordingly, we should expect here, *τοῖς δὲ πολλὰ δὴ—ναυμαχήσασι—μὴ παρῆναι μίαν ξυμφορὰν* (scil. *αἰσχροὺν*).

642. *παρῆναι ξυμφορὰν*] 'to remit this single misfortune.'

643. *σοφώτατοι φύσει*] 'naturally most wise.' With all his boldness, Aristophanes dared not tell the mob that they were themselves to blame; on the contrary, he applauds them for that quickness of talent which, in men like Alcibiades, ruined themselves and their country, and throws the fault on their counsellors, forgetting purposely whose choice such men as Cleon were.

645. *ἐπιτίμους*] 'capable of office,' i. e. freed from *ἀτιμία*.

646. *ὀγκοῦσθαι*] 'to be haughty.' Eurip. Hec. εἶτα δὴ ὀγκοῦμεθα, 623. Androm. βιοτὸν ὀγκώσας μέγαν. 320. In the Ion 388, *ὀγκωθῇ τάφῳ*, 'to be buried.' So in an old epigram in the Anthol. i. c. 32. *ἤνυσεν ὀγκωτοῦ Πύρρῳ ὑπερθε τάφον*.

647. *καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις*] 'and that too, when encompassed in the middle of the

waves;' literally, 'in the arms of waves.' *Æschyl.*; ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις. *Fragm.* Compare *Choeph.* 585, πορταίαι ἀγκάλαι. Here ἔχοντες is used in the sense of ὄντες. The comparison of the state to a vessel is frequent. *Eurip. Rhes.* ὅταν ἦ δυνάσιος ἐν πελάγει καὶ σαλεύῃ πόλιν. 246. *Soph. CEd. Tyr.* 22.

648. So *Eurip.* χρόνῳ γὰρ οὗτος ὑστέρω δώσει δίκην. *Frag. Phryx.* v. 10. *Æsch. Agam.* 1675. ὑστέροιςιν ἡμέραις. *CEd. Col.* 607.

649. *Bekker* omits βίον by mistake. This seems an imitation of the εἰ δὲ νοῦν ἔχω, of *Sophocles*.

651. πολὺν agrees with χρόνον in v. 657.

— *πίθηκος*] *Aristophanes* afterwards applies the term δημοπίθηκος to a demagogue. *Cligenes* was a bathing man, who having acquired a considerable fortune, entered much into all political matters. He is said to have feigned himself mad, and under that pretence to have gone about armed. Why he is here introduced, is uncertain.

653. ὁπόσοι depends upon πάντων, which is suppressed after *πονηρότατος*.

654. κρατεῖν is applied to trades or professions, just as κώπης ἀναξ means 'an oar-maker.'

655. Some MSS. read ψευδόνιτρον, but the other form is *Attic*. *Mæris*; λίτρον, Ἀττικῶς. νίτρον, Ἑλληνικῶς.

656. *Cimolus* was one of the *Cyclades*, abounding in chalk, and

according to the *Scholiast*, in nitre. *Plin.* xxxv. 16.

657. *Reisig* is of opinion that χρόνον is an interpolation; though it certainly is separated from its adjective by an unusual length, still from its juxta-position to ἐν-διατρίψει, and its MSS. authority, we are not justified in removing it.

660. *Suidas* in ἀνευ ξύλου] 'walking without his stick.' *M. Poinsinet* thus explains this passage: 'The walking-stick made part of a gentleman's dress at Athens, and a citizen seen drunk and without his stick, could be taken for nothing but a slave. The regulation of police, therefore, was, that in a case of this sort, the offender was punished as a servant, that is to say, stripped of his clothes, and whipped by the first patrol that met him. This was in time of peace. But during a war, the sword and other armour made it impossible to mistake a master for a slave, and therefore the above rule was of no use.' *Cligenes* then is either derided for his drunken habits, or for such an appearance as would require the walking-stick to attest his rank.

661. πεπονημένοι τάντων] 'to be in the same condition.' The year before the representation of this Comedy, in the archonship of *Antigenes*, the old gold coin was called in, and a new coinage made of a much baser metal. From this circumstance the poet takes occasion, in this most elegant and spirited address, to expostulate

with the people for intrusting the management of their public affairs to men of infamous characters, and extreme incapacity. I cannot but imagine this to have been the particular part of this Comedy, which made it so great a favorite with the people.

662. ἔς τε — καὶγαθούς] 'with respect to its noble and generous citizens.' There is no reason to read, with Duker, κού'γαθούς, which is contrary to constant usage, nor is the full opposition necessary.

666. κοπεῖσι] 'stamped.' As the Greeks used the expression χρυσὸν or ἄργυρον κόπτειν, so the Romans said, 'aurum, argentum, cedere, percutere, ferire.'

668. τοῖς πονηροῖς χαλκίοις] 'but we do use the latter, bad and alloyed with brass.' Many learned men have doubted whether the Athenians ever coined any gold money. Our own opinion is that they never did, except perhaps a few pieces on some particular occasions. Gold coin was current at Athens, but it was of foreign coinage; either the stater of Persia, of Ægina, of Cyzicum, or some other town: and when gold coin is spoken of generally, under the name of χρυσοῦς or στατήρ, we are to understand the δαρεικός. Aristophanes here speaks of a gold coinage greatly alloyed with copper; and calls the pieces πονηρὰ χαλχία, which words the learned Corsini (Diss. 12. p. 225.) misunderstands, as being spoken of copper money.

669. Plutus 863, τοῦ πονηροῦ κόμματος. Acharn. 516. ἀνδράρια μοχθηρά, παρακεκομμένα, "Ἄτιμα καὶ παράσσημα καὶ παράξενα.

— χθές τε καὶ πρῶην] 'but yesterday.' A proverb, generally expressive of contempt, as Demosthenes (con. Leochar. p. 1093. ii. Reisk.) speaking of a man recently admitted to the privileges of a citizen τὸν χθές τε καὶ πρῶην ἐγγραφέντα. And de Coronâ, p. 270. Compare Sophocles Antig. 462, οὐ γάρ τι νῦν γε κα'χθές, ἀλλ' αἰεί ποτε ζῆ ταῦτα.

672. μουσικῇ] This term comprehends all the arts which contribute to a liberal education.

673. προσελοῦμεν] 'We insult him.' See Dawes, Misc. Crit. p. 295, and Kidd's note. Porson reads προσελούμενον in Æschyl. Prom. 441, where see Blomfield's note.

— πυρρῖαις] 'slaves.' The Ancients gave names to their slaves from their colour, as Pyrrhias, Xanthias; or from their nation, as Cario, Syrus, Syra, Thratta: sometimes from their office, as Dromo, Sosias; as well as for other reasons, as may be seen in Terence, Plautus, and Aristophanes.

674. πονηροῖς καὶ πονηρῶν] 'rascals and sprung from rascals,' understand γεγονόσιν. Equit. 185. μὲν ἐκ καλῶν εἰ' κα'γαθῶν; μὰ τοὺς θεοὺς εἰμ' ἐκ πονηρῶν γε. Of good men, on the contrary, it is said, οὐ κακὸς οὐδ' ἐκ κακῶν. Theocrit. Id. 25, 38.

676. *φαρμακοῖσιν*] 'scape-goats,' or 'expiatory sacrifices.' See Equit. 1133. This alludes to the custom at Athens of taking the meanest and most worthless inhabitants, supporting them for a time in the Pnyx, at the public expence; and in time of pestilence, or any other public disorder, sacrificing them to avert the anger of the Gods. Mr Mitchell, in a note on the Equites, mentions the existence of a similar practice at Arles, in the south of France. See Brunck's note on this passage. These *φαρμακοί* of Aristophanes were commonly called *καθάρματα*.

679. *ἀπ' ἄξιου γούν τοῦ ξύλου—πᾶσχειν*] 'to suffer at least from a good stick.' Referring to the proverb *ἀπὸ καλοῦ ξύλου κρεῖν ἀπάγξασθαι*. A sentiment common to ancient writers. Virgil,

"Hoc tamen infelix miseram solabere mortem,

"Æneæ magni dextrâ cadis."

Æn. x. 829.

Ovid,

— "Nec tam

"Turpe fuit vinci, quàm contendisse decorum:

"Magnaue dat nobis tantus solatia victor."—Met. ix. 5.

ACT III. SCENE I.

ÆACUS. XANTHIAS. CHORUS OF MYSTÆ.

IN this scene Æacus returns with Xanthias upon the stage, and from their dialogue we gather what had taken place in Pluto's house.

683. *τὸ δὲ μὴ πατάξαι*] 'but his not beating you.' Understand *πᾶσι*

οὐ θαναμαστόν; See Aves 5, and my note.

687. *ἐποπτεύειν*] 'I fancy I am an Epoptes.' See Casaubon on Athenæus, lib. vi. c. 15. The Epoptæ are said by Potter to mean all who were admitted (in the year following their initiation to the lesser mysteries) to behold the Arcana of Eleusinian worship. The Commentators on this passage, however, rank them with the Hierophant and torch-bearer as peculiar ministers, who could not obtain their office until they had been one year Mystæ. As then the Mystæ were accounted happy, the Epoptæ were proportionably capable of more exalted happiness.

691. *πολλὰ πράττων*] 'meddling in what does not concern you.' Pax, 1058. Before *ὡς μὰ Δία* repeat *χαίρω*.

692. *Ὁμόγνιε Ζεῦ!*] 'O kindred Jove!' As Jupiter Homognius was invoked by brothers, so was the same God attested under the name Homomastigias (v. 696) by slaves, partners in knavery and its consequences.

— *παρακούων*] 'overhearing.'

694. Sophocles, Trachin. 1179. *ἐμβαλλε χεῖρα δεξιὰν πρῶτιστά μοι*. Œdip. Colon. 1126. See Vesp. 550.

701. *ἐκ τοῦ;*] 'quare?' Markland on Eurip. Suppl. 131.

704. The Prytaneum is placed by Meursius to the N. E. of the Acropolis, and was so called from the Prytanes meeting there. In it were the statues of Vesta and Peace. A maintenance in this

place, at the public expence, was only granted to such as had deserved nobly of their country, the posterity of Harmodius and Aristogeiton, the conquerors at Olympia, &c. Hence the bold demand of this honour by Socrates was the principal means of irritating his judges to pronounce his condemnation.

709. *θραγῳδικὸν θρόνον*] ‘the Tragic throne.’ Probably an exalted seat of this kind was assigned to the Tragedians at Athens. We learn from Philostratus, that there existed an honor of this kind, which probably Euripides might have had a better claim to fill—the Sophist’s throne. Persius (Sat. i. 15) mentions a raised seat on which Authors sat in great pomp to recite their compositions.

711. Notwithstanding that, in almost all the plays of Aristophanes, his great adversary Euripides appears in a ridiculous light, perhaps in none is he so vehemently attacked (and in a point, too, on which the “genus irritabile” would be so peculiarly tender) as in the present. It will not, therefore, be altogether improper to take some review of the causes which induced Aristophanes to persecute the Tragedian with such unrelenting ferocity. The private reasons of our author have been already touched on in the first note, to which the reader is referred; his political inducements are of a deeper cast, and require more consideration, to enable an impartial judgement of

their weight to be formed. It must be remembered that Euripides is uniformly severe on the female sex. Of his provocations we know but little: so deep a politician as Aristophanes, however, could not but foresee in the depreciation of female character, (already placed on too low a scale in Athens) the future degradation of his country.

Again, Euripides, whether out of private friendship for Alcibiades, or for other reasons, was a firm supporter of the war, while Aristophanes constantly urges the necessity of peace; and in justice to the latter, it should be stated, that if he at any time indulges in jests on his opponent, which, to use Mr Mitchell’s words, ‘whether true or false, are disgraceful only to himself,’ that opponent has incurred the more serious charge of rendering, by falsehood and misrepresentation, his dramatic powers subservient to the maintenance of sentiments equally unjust and disadvantageous among his countrymen. See Tyrwhitt’s note on Aristotle’s *Poet.* sect. 28, where that able annotator remarks on the unnecessary vice introduced in the character of Menelaus in the *Orestes* and *Andromache*. See also Mitchell’s *Arist.* i. p. 64, in the note.

715. *λυγισμῶν*] ‘twists.’ Another reading is *λογισμῶν*, but *λυγισμῶν* is the true one. Porson (*Opusc.* p. 266.) has shewn that *λογίζομαι* and *λυγίζομαι* are often confounded. The metaphor is

derived from the palæstra, where *λυγίζειν* signified to bend or twist the body in order to avoid a blow; as in *Vesp.* 1478. *πλευρὰν λυγίσαντος ὑπὸ ῥώμης*; where the Scholiast explains *λυγ.* by *συστρέψαντος, περιαγαγόντος*. And Lucian (in *Gymnas.* p. 286, c. 24.) speak of *ῥωτισμοὺς καὶ περιπλοκάς καὶ λυγισμούς*. The term *λυγισμός* was also applied to the motion of dancers; and, in a third sense, to the writhing of the body on the rack. See *Lernep* on *Phalar. Ep.* p. 73. Plato uses the word for the twists and cunning evasions of those who try to escape punishment in a trial (*de Rep.* iii. p. 405.) where *λογιζόμενος* had taken the place of *λυγίζόμενος*.

716. Euripides was called *σοφός* at Athens. *Æschin. adv. Timarch.* p. 283, and *Athenæus* vi. p. 270. Hence Plutarch speaking of the Three Tragedians, says, *ἡ Ἐυριπίδων σοφία καὶ ἡ Σοφοκλέους λογιότης καὶ τὸ Ἄισχύλων στόμα*.

718. *κοῦκ ἐβάλλετο* ;] ‘and was he not pelted?’ From a passage in *Athenæus* (vi. 11, where see *Casaubon’s* note), it appears that this was a mode of revenge for their wasted time (a commodity so precious with them too) now and then practised by the polite Athenians, on such unlucky wights as had imagined themselves pleasing Dramatists, until convinced of the contrary by these forcible arguments.

721. *οὐράνιον γ’ ὅσον*] ‘Yes, sky-high.’ *Eurip. Troad.* 519,

ἵππον οὐράνια βρέμοντα. Nubes, 355.

723. *ἐνθάδε*] ‘Here,’ (in the theatre.)

725. *ἀγῶνα ποιεῖν*] ‘to have a contest.’ An allusion to the contests at Athens, for which see *Mitchell, Prel. Disc.* 110. See *Aves*, 445.

727. *ἀντελάβετο τοῦ θρόνου* ;] ‘claim the throne?’ *Alexis* (in *Athenæus* xi. p. 463.) joins this verb with an accusative; *καὶ τῆς Ἀφροδίτης ἀντιλαμβάνεται τὸν χρόνον*.

728. See *Porson’s Opusc.* p. 216.

730. *ὑπεχώρησεν αὐτῷ τοῦ θρόνου*] ‘ceded the throne to him.’ Refer to *Matthiæ’s Gram.* for this construction.

731. Cleidemides is said by some to have been the son of Sophocles, others make him that poet’s principal actor. The character of Sophocles here given corresponds precisely with that given in the beginning of the play.

732. The *ἐφεδρος* (tertianus) was a combatant, who waited the decision of some trial of prowess in the games, with intent to offer himself as opponent to the conqueror.

735. *τὸ χρῆμ’ ἄρ’ ἔσται* ;] ‘Will the affair, then, take place?’ This is *Bekker’s* reading instead of *τί χρ.*

736. *κάντανῦθα*] ‘And in this very place (i. e. in Pluto’s hall) the dreadful contest will be agitated.’

738. *μειαγωγεῖν*] 'to weigh.' This alludes to the festival of Apaturia at Athens, on the third day of which the young citizens (as has been already mentioned in a note on the word *φράσστηρ*) were presented to be registered, and at which ceremony it was customary to offer two ewes and a goat to Diana. It was to be of a certain weight, and because it once happened that the standers by (or, as the Scholiast says, the sponsors, for fear they should not have their due share of meat) cried out *μείον*, *μείον*, 'too little, too little,' the sacrifice was ever afterwards called *μείον*, and the priest who brought it to be weighed, *μειαγωγός*.

The *πλαίσιον* mentioned in v. 740, is properly a rectangular parallelogram; and in a figure of this kind the Athenian army was drawn up at its first engagement with the Syracusans, (Thucyd. vi.)

742. *κατ' ἕπος*] 'verse by verse.'

744. *ταυρηδόν* is applied to the appearance of Socrates in the Phædo of Plato, c. 66. See Eurip. Med. 92, 187.

747. *οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος*] 'For Æschylus did not agree with the Athenians.' I long thought that the commentators erred in so translating *συνέβαινε*, inasmuch as it seemed to contain a direct contradiction of fact; as Æschylus was a great favorite of the Athenians universally. I preferred, therefore, to interpret, 'For Æschylus did not meet with (i.e. could not find) any Athenians here;' and then

λήρόν τε, &c. (v. 749.) would mean 'and all others (not Athenians) he thought,' &c. My former objection, however, to the received interpretation of *συνέβαινε* has been overruled by the following defence of it kindly communicated by a friend. "*Συμβαίνει* does not seem to me to be used often, if ever, to signify 'accidental meeting,' which would rather be expressed by *συντυγχάνω*; and it would be too much to say that Æschylus met with no Athenians *ἐν Ἀίδου*, for Sophocles is mentioned only a few verses before as there, and at the beginning of the play several Athenian poets are mentioned as having died. Nor is the interpretation which you object to, so far removed from the fact: for, although Æschylus ranked very high as a dramatic poet, and was very successful, there is very good reason for supposing, that he was not altogether pleased with his countrymen at the last: for he left Athens three years before his death and never returned. (See Blomfield's Preface to the Persæ.) I think the commentators are right in supposing that Aristophanes here throws a slur upon the judgment of the Athenians. What is the drift of the Hemichorus v. 660, *πολλάκις γ' ἡμῖν, κ. τ. λ.* but to impugn the justice of the Athenians, in their opinions of men, not only political but poetical? Then in the line next to the one in question comes a hit at the audience of Euripides, described a few lines before. The word *ἐνόμιζε* seems

to be a following-up of *συνέβαινε*. The passage appears to me to signify—'Zanth. But who is to be their judge? Æac. There's the difficulty; for they found a want of men who came up to the qualification necessary for the title of *σοφοί*. For you see Æschylus and the Athenians did not quite hit it—Zanth. (interrupting him) I suppose he thought there were plenty of rascals; however there might be a want of *σοφοί*. Æac. And the rest he thought a sad set to judge of poetry.' The Athenians were the only people who could judge of poetry at all, but Æschylus could not trust their honesty."

Porson overlooked this line, when (Suppl. to Pref. of Hecuba, p. ii.) he said *τε* can never be the second syllable of a trisyllabic foot. Another line is mentioned by Dobree as omitted by Porson. See Elmsley in Quart. Rev. No. 14. We cannot here do without *οὔτε* nor *γάρ*, and to alter seems dangerous.

750. *φύσεις ποιητῶν*] 'the talents of poets.' Brunck remarks on this passage that Aristophanes was still sore from the failure of his Clouds.

752. *οἱ δεσπόται*, i.e. Pluto and Bacchus, the masters of Æacus and Xanthias.

754. *ἦπον δεινόν*, &c. A system of dactyls, except the last line of each system, which is trochaic. As the metre is Homeric, the second syllable of *ἐριβρεμέτας* is long.

This Chorus is designed to give a specimen of the different manners of the two contending poets. Æschylus's originality of thought, boldness of imagery, and elevation of language, are set in opposition to the studied correctness, and affected harmony of numbers, of Euripides.

755. *θήγοντος ὀδόντας*] 'whetting his teeth.' Lysistr. 1257; *αἵπερ τῷς κάπρῳς θάγοντας οἶδ' τὸν ὀδόντα*. I have adopted the readings *ὀξύλαλον* and *ἱπολόφων* which Bekker has received into his text. *ὀξύλαλον* is used for *τὸ ὄξυλ*. 'shrill loquacity.' *ἰδεῖν* signifying 'to hear,' is 'more poetarum.' So Æschyl. Sept. c. Th. 103, *κτύπον δέδορκα*.

759. *σχινδαλαμῶν τε παραξόνια*] 'close collisions of shavings.' *παραξόνιον* 'the linch-pin.' The metaphor seems derived from chariots running in collision with each other: and our poet intimates that Euripides is often on the confines of sense and nonsense, and is often in danger of falling into nonsense when he means to talk sense.

— *σμιλεύματά τ' ἔργων*] 'filings of works.' Alluding to the nice distinctions of Euripides. The *σμίλη* meant a penknife or graver.

760. *φωτὸς ἀμυνομένη—ρήματα*] 'a hero (i. e. Euripides) repelling the high-mounted expressions of the mind-forging man (Æschylus).' *φρεν*. denotes the originality and inventive genius of Æschylus. Spanheim observes on the constant use of words compounded

with *φρήν* in the plays of Æschylus, *Prom.* 884. *Sep. c. Th.* 760. *Eum.* 826, and also on his own prayer shortly after, 825. The word *ἱπποβάμων* occurs in *Prom.* 811. *Suppl.* 299.

762. Plutarch quotes the following line from Homer, *Od. T.* 446.

*φρίξας εὖ λοφίην, πῦρ ὀφθαλμοῖσι
δεδορκώς.*

764. *γομοποαγή*] 'words nailed on one another.' Æschylus is fond of compounds of *γόμενος*.

— *πινακηδόν—φυσήματι*] 'tearing them up like planks with giant panting.' Persius;

"Grande aliquid, quod pulmo animæ prælargus anhelet."

Sat. i. 14.

766. *ἐνθεν*] 'on the other side.' Here Euripides is described.

— *στοματουργός*] 'a former with his mouth,' i.e. 'mistress of eloquence.'

— *λίσπη γλῶσσο' ἀνελισσομένη*] 'the smooth tongue wheeling round.' Photius explains *λίσπη γλ.* by *ἐπιτετριμμένη*. (*Lex.* p. 166.) It is variously explained. See Ruhnkenius on *Timæus* p. 175.

767. *δαιομένη*] 'dissecting (the expressions of Æschylus).'

768. Bekker uniformly prints *πλευρόνων*, as being the new Attic form.

ACT III. SCENE II.

THE Scene opens, and discovers Euripides and Æschylus disputing for the Tragic palm, with Bacchus as judge. The contest between

them goes on for the next 700 lines.

770. *μεθείμην*] The old reading was *μεθείην*, which Dawes corrected, for *μεθίμην* governs an accusative, never a genitive: the passive *μεθίεμαι* governs both. See *Misc. Crit.* p. 238.

774. *ἐτερατεύετο*] 'he used to play such tricks in his Tragedies.' One of the faults, with which Euripides in the ensuing act charges Æschylus is, that after he had brought his principal characters on the stage, he kept them silent a considerable time, to raise the expectation of the audience. The silence, however, observed by the characters of Æschylus, such as Cassandra and Prometheus, is rather a masterly contrivance than a trick.

775. Plato, *Phæd.* p. 38, 11. *μη' μέγα λέγε.*

777. *ἀγριοποιόν, αὐθαδόστομον*] 'describing savage manners, stubborn of speech.' Gellius quotes this passage (*Noct. Att.* p. 113). Many of these epithets will apply, not only to the character of Æschylus, but to the expressions with which his Tragedies abound: and this is one instance of the truth of Mr Mitchell's observation, that in perusing Aristophanes, "his readers' feet are always treading on spring traps."

778. Eurip. *Fragm. Melanippe*; *ἀχάλω' ἔχουσι στόματα*. Compare Eurip. *Bacchæ*, 385.

— *ἀπύλωτον*] 'having no gates (to confine his words).' Cyrill

probably had his eye on this passage when he said *ἐπειδὴ δέ, ὡς ἔφην, ἀπύλωτον ἀνοιγνὺς τὸ στόμα*. Adv. Jul. ii. p. 38.

779. *κομποφακελορρήμων*] ‘bundling out pompous words.’ The grand object of Æschylus in his Tragedies was terror: his language is accordingly sublime and elevated, though as P. Brumoy observes, ‘quelquefois gigantesques.’

780. This sneer is at the mother of the poet, who was an herb-woman. Musgrave conjectures that this line is a parody on one in the *Teléphus* of Euripides; *ἀληθες, ὦ παῖ τῆς θαλασσίας θεοῦ*. In the *Acharnians*, Diceopolis having to make his defence on a charge of high treason, implores the aid of Euripides to clothe him in a garb suitable to his situation; (see Adam’s *Rom. Ant.* 87.) in the course of which dialogue, are ingeniously introduced the names of some of Euripides’ principal characters, numerous enough to justify the epithet *πτωχόποιος*, given him by his opponent.

782. *ράκιοσνῖραπτάδη*] ‘botcher up of tattered rags.’ In the *Telephus* he had brought in the king of the Mysians disguised as a beggar. Horace, *Art.* P. 95.

“Et Tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cūm pauper et exul uterque.”

783. *παῦσ’* i. e. *παῦσαι*] ‘stop.’ *χαίρων* ‘with impunity.’

784. *Soph. Elec.* 369, *μηδὲν πρὸς ὀργήν, πρὸς θεῶν*.

786. *χωλοπόιον*] ‘poet of lame men.’ This is illustrated in the *Acharnians*, 410.

— *ῶν*] ‘what he is, that he dares this.’

787. *μέλαιναν*] Black, because the hurricane was black. So Virgil; “*Nigram hiemi pecudem*.” Homer (*Od.* iii. 6.) prescribes a black bull as a sacrifice to Neptune; and the commentators on another passage (*Il.* iii. 103.) mention the earth as receiving the same offering.

788. *τυφῶς*] ‘a hurricane.’ *Equit.* 508. *Soph. Antig.* 421.

789. *Κρητικός*] Alluding to the *Hippolytus*, in which Phædra (who was of Cretan origin) plays a prominent part. The monodies here mentioned are at v. 197 of that play. In *γάμους* the Comedian adverts to his story of *Macarius* and *Canace*, *Ovid. Met.* xi. 563. Others refer it to *Psiphaë*.

By monodies seem to be meant lyric parts put in the mouths of the single characters of the piece, and not performed by the chorus. Indeed Euripides appears to have departed more from the Iambic measure in this dialogue, than any of the other Tragic poets; for which Aristophanes means to censure him, as having thereby debased the dignity of Tragedy. In his *Hippolytus* there are above two hundred lyric lines employed in the dialogue, and quite independent of the chorus.

792. *χαλαζῶν*] ‘hail-storms,’ i. e. the wrath of Æschylus. This

seems to be an imitation of Homer Il. i. 275, where Nestor interposes between Achilles and Agamemnon: μήτε σὺ τόνδ', ἀγαθός περ ἑών, &c.

794. κεφαλαίῳ—ῥήματι] 'with a hard word.' ἀδρῶ, Schol. κεφάλαιον, κεφαλῆς and κεφαλή meant the head of plants or of bones, and this part being the hardest and thickest, κεφάλαιος came to signify hard or great.

795. ἐκχέης τὸν Τήλεφον] 'and you let out the Telephus,' i. e. 'your brain:' because Euripides employed most pains and time in composing his Telephus; which appears to have been one of his most popular compositions, for it is more frequently the butt of the Comedian's ridicule than any other. The Scholiast says there were two compositions of this name from the pen of Euripides, both which are lost. The labor which is here hinted at, as bestowed on one of them, is illustrated by a passage in the Acharnians, 428.

801. δάκνειν, δάκνεσθαι] He refers to the ἐλεγχ', ἐλέγχου of v. 797. The metaphor is derived from fighting cocks. Equit. 493. μέμνησο νῦν δάκνειν, διαβαλλεῖν.

803. Πηλέα] a dissyllable. The Peleus, Æolus, Meleager and Telephus are lost plays of Euripides.

806. ἐβουλόμην] 'I could wish.'—Dawes and Brunck think αἶν is here requisite. It is not so, however, for the imperfect is used for

the optative with αἶν. This idiom has been recognized by Photius, Grotius and Wolf, and the modern commentators in a passage of St Paul to the Romans, ch. ix. v. 3, where ἡυχόμεν (as Photius observes) stands for ἡυχόμεν αἶν. Another instance occurs in Acts, ch. xxv. v. 22: and it is to be found in almost all Greek writers; as Æschines c. Ctesiphon, (7th line from the beginning).

808. οὐχὶ συντέθηκέν μοι] 'died not with me.' The state of Athens paid a singular honor to the memory of Æschylus, by making a decree that his Tragedies should be performed after his death. For this alone, the reader, in gratitude, would anticipate victory on the part of Æschylus. M. Poinsinet observes, that in order to preserve throughout this Comedy a true relish for the Attic salt with which it abounds, the reader must bear in mind that Euripides is really alive.

809. ὥσθ' ἔξει λέγειν] 'So he will have it all to produce.'

811. Vesp. 858.

ἀλλ' ὡς τάχιστα πῦρ τις ἐξενεγκάτω καὶ μυρρίνας καὶ τὸν λιβανωτὸν ἔνδοθεν,
ὅπως αἶν εὐξώμεσθα.

See Thesm. 37.

812. πρὸ τῶν σοφισμάτων] 'before the arguments commence.'

813. μουσικώτατα] 'most sagaciously.'

814. Bacchus says this to the chorus, as he had addressed the former lines to the audience. The

commentators observe here, that ὑπό in composition bears the meaning of πρό. Reiske so understands ὑπολαβών in Æschines c. Timarch. p. 51. See Valcknaer on Ammon. v. ὑπάγειν.

817. γνωμοτόπων] 'framers of sentiment.' Compare Nubes, 952. Equit. 1379. Thesmoph. 55.

821. παραπίσματ' ἐπών] 'subtle parings of verse.' Above v. 759. σμιλεύματα τ' ἔργων. Nubes, 130.

824. Bacchus here addresses Æschylus and Euripides. Meanwhile an altar is brought on the stage with burning coals, and frankincense, which Bacchus appears to have offered up first, and then Æschylus, accompanied by a prayer.

825-6. Æschylus was a native of Eleusis, and therefore offers up his prayer to the tutelary Deity of that town. The mysteries, however, which he mentions, he had during his life-time been accused of divulging, but escaped, by pleading ignorance of the sacred nature of what he had revealed. (Aristotle, Eth. 3.) It is probable, therefore, that he had before his death been initiated.

Some commentators think these two lines a quotation from Æschylus, and accordingly insert them in the fragments of that poet. The reasons, however, do not seem sufficiently strong to justify it. The εἶναι depends upon εὐχομαι, to be repeated after εὐχεσθε in v. 824.

827. Nubes, 425. οὐδ' ἂν θύσαιμ' οὐδ' ἂν σπείσαιμ' οὐδ' ἐπιθείην λιβανωτόν.

— καλῶς] An euphemism for μηδαμῶς; as the Romans used 'recte.' See above, v. 465, where κάλλιστα is so used.

828. ἑτέροι] Socrates, the intimate friend of Euripides, was supposed to have introduced new Deities unknown to the Athenians; Aristophanes cannot let pass such a favorable opportunity for imputing to his enemy a crime, to the charge of which his intimacy with Socrates would give great weight. Compare the following passages in which Euripides declares he knows not whom it is he is praying to. Troad. 804. Orest. 418. Hec. 488. Iph. A. 1304. Cycl. 334 and 353. Hence Aristophanes says of Euripides in Thesmoph. 457.

νῦν δὲ οὗτος ἐν ταῖσι τραγῳδαῖσι ποιῶν
τοὺς ἀνδρας ἀναπέπεικεν οὐκ εἶναι θεούς.

829. κόμμα καινόν] 'a new stamp?' Alluding to the new coinage the year before.

830. Suidas in v. ἰδιώτης. There is an ambiguity to be noticed in this word, for it means 'vulgar and plebeian' as well as 'peculiar.'

831. βόσκημα] 'pasture.' Thus in the Nubes, that singular chorus (which he represents Socrates as ranking with the god) are said to pasture the sophists: v. 330. And in another place Socrates himself invokes both air and æther: v. 236.

— γλώσσης] *Nubes*, 422.
 νομίζει θεὸν οὐδένα πλὴν ἄπερ
 ἡμεῖς· τὸ Χάος τουτὶ καὶ τὰς Νε-
 φέλας καὶ
 τὴν Γλῶτταν, τρία ταυτί.

832. μυκτῆρες ὀσφραντήριοι] 'nostrils nice of perception.' The Scholiast, in explaining these words, as *affecting the voice*, has scarcely reached the meaning of Aristophanes, who makes Euripides pray for the power of *smelling out* most accurately the faults of Æschylus in order to expose them—

"Emunctæ naris." Hor.

833. λόγων] the genitive in the relative clause, instead of the accusative λόγους in the antecedent clause, dependent upon ἐλέγχειν.

836. Dindorf omits ἐμμέλειαν, and reads τίνα λόγων ἔπιτε δαῖταν ὁδόν, 'what hostile way of words you will advance.' Brunck understands ἐλθεῖν before ἐπί τε δαῖταν ὁδόν, 'and to enter on the path of learning.' Indeed, ἐμμέλειαν has MSS. authority to support it; and whatever harshness there may be in the omission of the verb, we are not justified in expunging a word received into all the old texts of Aristophanes, in order to make out a good reading without it.

— δαῖος] 'learned:' from δαῖναι 'scire.' Generally it means 'hostile' or 'unfortunate.' See Blomfield's glossary on Æsch. Persæ 262, 287. Prom. 360.

837. γλῶσσα ἡγρίωται] 'their tongue has become savage.' *Nubes*, 456; τῇ γλώττῃ πολέμιζων.

838. *Nubes*, 456. λῆμα μὲν πάρεστι τῷδε οὐκ ἄτολμον, ἀλλ' ἔτοιμον.

840. τὸν μὲν] 'that the one (Euripides).'

— κατεβῆναι μὲν] 'filed down;' the 'limæ labor' of Horace. This word, derived from ῥίνη 'a file,' occurs in Æschylus Suppl. 761. βραχίον' εὖ κατεβῆναι μὲν, which Hesychius interprets by εὐτελέειν.

841. τὸν δέ] i.e. Æschylus.

— ἀντόπρεμος] 'root and all.' This occurs in Æsch. Eumen. 398. and Soph. Antig. 714. A parody on this last passage by Aristophanes may be seen in Athenæus, i. p. 85. [Ed. Schw.]

ACT IV.

IN this Act the two contending poets attack each other's performances in general with a view to their characters, diction, and subjects, as well as the effect their compositions had on the manners of the age.

It will be impossible fully to explain all the references and allusions we shall meet with in the two last Acts to the different pieces of the two Tragic poets; since of the 72 Tragedies of Æschylus, of which we have the titles, only seven are come down to us; and of Euripides, who is said to have composed 92, we have only nineteen. We may imagine how impossible it would be to explain all the various allusions to the works of different Dramatic authors in the Duke of

Buckingham's Rehearsal (which has been observed to have some resemblance to this Comedy) were the performances that produced it lost, and most of the circumstances alluded to buried in oblivion. We must not, therefore, expect to receive the same entertainment from these two concluding Acts which they afforded the Athenians; but they may still be read with much pleasure. They afford us a singular specimen of Comedy entering into the minuter province of criticism, and attacking two of the principal Tragic writers of the age.

ACT IV. SCENE I.

BACCHUS. EURIPIDES. ÆSCHYLUS.

845. *εἰκόνας*] literally, 'images,' as opposed to reality; i.e. he bids them speak only the truth.

848. *φέναξ*] 'a quack' or impostor. The accusation here brought against Æschylus is refuted by an anonymous author of his life, who says, "That by his scenery and plots he aimed at producing terror and astonishment, rather than cheating his audience." Nevertheless Gorgias, according to Plutarch, *de Glor. Ath.* (vii. p. 372, Reiske.) called all Tragedy deceit: and Aristotle seems to intimate as much in his account of what was expected of actors. *Rhet.* ii. 8. It is unnecessary to refer to the derivation of the English word 'hypocrite,' from the Greek stage-player, *ὑποκριτής*.

849. Phrynichus, the Tragedian, whose genius or unlucky choice of subject proved his ruin; for having brought on the stage a play, the subject of which was the taking of Miletus by the Persians, he so powerfully affected his audience, that, to use the words of Herodotus, "the theatre melted into tears;" and he was fined a thousand drachms for recalling their misfortunes to the minds of his countrymen. This play was acted B. C. 497. Æschylus died in 456, in the 69th year of his age. The author of the argument prefixed to the *Perseæ* asserts, on the authority of Glaucus, that Æschylus copied that play from the *Phœnissæ* of Phrynichus.

850. *καθῆσεν*] This form of the aorist has been properly restored by Dindorf. See Elmsley on *Acharn.* 569. For *ἐγκαλύπτειν* in the sense of 'to muffle up,' see Dawes, *Misc. Crit.* p. 209. The *ἄν* expresses custom. See Dobree on *Plut.* 980.

851. The character of Achilles was introduced in a play of Æschylus called the *Ransom of Hector*, where he exchanged only a few words with Mercury, and continued silent during the rest of the play. Niobe was represented sitting mute on the tomb of her children until the 3rd Act of a Drama which bore her name. Of *Telephus*, however, (See Tyrwhitt's note on Aristotle's *Poet.* p. 153, where that able commentator's only point of doubt seems

to be accounted for upon this practise of Æschylus.) Euripides says nothing, conscious perhaps of the probability of his sarcasms being turned upon himself. Bergler observes that Euripides has given into the very same fault in the Adrastus of his Supplices, 104; and in his Hecuba, in the Tragedy of that name, 485.

852. *πρόσχημα*] 'a shadow.' Spanheim says on this word, "à Græcis dictum de eo, qui vel mutus in scenam, seu ad ostentationem tantum prodit." 'A mute:' also called *δορυφόρημα*. Josephus uses the word *πρόσχημα* to express the shadow of power which Hyrcanus possessed, while the reality was enjoyed by Herod and Phaselus. Ant. xiv. 12.

853. Of the seven Tragedies of Æschylus, that remain to us, six have not more than four principal choruses, which, therefore, we may suppose to have been the general number he was accustomed to introduce into each of his Dramatic compositions. The *οἱ νῦν λαλ.* is a sneer at Euripides for putting long speeches in the mouths of inferior characters.

859. *δίημι*] 'But the business of the Drama would be going on.' The pluperfect of this verb has an imperfect signification; as the present tense has a future.

860. *παμπόνηρος*] Addressed to Æschylus.

861. *σκορδινᾶ*] 'are you yawning?' Acharn. 30.

863. *βόεια*] 'big as oxen.' The particle *βοῦ* implies greatness, as *βούπαις* for *μέγας παῖς*, *βουφόνους* (in Schol. Æsch. Prom. 531.) for *μεγάλοις*. So *ἵππος* was used in composition by the Attics, as below, v. 868.

864. *μορμωρῶπα*] 'spectres.' The Mormus was a bugbear to frighten children with. See Porson on Hecub. 1179.

866. Porson, Præf. ad Eurip. i. p. 37, thinks Aristophanes wrote *σαφές δ' ἄν εἶπεν οὐδ' ἄν ἔν.* Bacchus interrupts Euripides, and addresses Æschylus in the following words, *μὴ πρῆε, κ. τ. λ.*

867. See Agamem. 522, 1168. Choeph. 363. Eumen. 395. The Gryphons (or Griffins) occur in the Prom. 810, and are mentioned by Herodot. iii. 116. iv. 13.

868. *ἱππόκρημνος*] 'vast and precipitous.' Applied as here to *ρήματα* the epithet means 'producing a noise like rocks falling from a precipice.' Phidippides gives Æschylus the same character in Nub. 1371.

869. *ξυμβαλεῖν*] 'to understand.' Porson lays it down as a canon that in tetrameter Iambics the 4th foot must either be an iambus or tribrach, never an anapæst. He therefore reads *οὐ ῥᾶδι ἦν*, (Præf. Eurip. p. 45.) Bentley, Elmsley and Reisig expunging the *ἦν*.

870. A distich of Euripides (Hippol. 377.) parodied.

*ἦδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ
χρόνῳ
θνητῶν ἐφρόντισ' ἢ διέφθαρται βίος.*

Aristophanes again ridicules Euripides in *Equit.* 1290. The *ἱππαλεκτρῶν* occurred in the *Myrmidons* of Æschylus. The Scholiast interprets it as *βουλεύτης*, adding, as a reason, that the cock was honored among birds.

871. Dindorf reads *ἱππαλεκτρύονα* leaving an anapæst in quartâ sede, contrary to Porson's canon. It is probable that *ἀλεκτρύων* was the Attic form of the accusative. Dobree mentions a passage where Reisig purposely inserts an anapæst to overset Porson's rule, just as he has for the same reason inserted a *γε* in v. 876, as second foot in a trisyllabic word.

872. *σημεῖον ἐνεγέγραπτο*] 'it had been painted as a sign.' The *παράσημον*, or *ensign*, by which the ancients distinguished their ships, was the representation of the god, animal, monster, or device, from which the ship was named. Potter supposes it to have been a flag, but supports his opinion with no authority whatever.

873. Philoxenus, whose son and father appear to have had the same name, is mentioned by Aristotle as a great glutton. *Eth.* iii. 10. See Athenæus, i. p. 6.

876. Elmsley reads *οὐχ ἱ. μὰ Δία καὶ κ. τ. λ.* *Edin. Rev.* N° 37. p. 85. The present reading is Reisig's, excepting the *γε* which as observed above on v. 871, he inserted after *ἱ.* The custom of painting monstrous figures of ani-

mals on Eastern tapestry is commented on by Vossius, in his notes to Catullus, p. 197. The architecture of the temples in Hindostan at this day would furnish some curious patterns for a work of this sort. This tapestry is mentioned also by Aristotle, *Mir. Ausc.* c. 119. Plautus, (*Stich.* Act ii. 1. 54.) calls them *Babylonian*. And Martial,

Non ego præteritur Babylonica picta
superbe

Texta, Semiramâ quæ variantur acu.
EP. viii. 28.

Æschylus calls this *πέτασμα*, *Agam.* 918.

880. *ἴσχυανα*] 'I thinned it.' (*Suidas.*) Euripides here makes himself ridiculous in the eyes of the audience, by declaring that he deprived the art of the excellencies with which Æschylus had adorned it.

881. *ἐπύλλια*] 'dainty verse.' (*Mitchell*, i. p. 56.) See *Pax*, 532. *Acharn.* 996.

— *τευτλίοισι*] 'beet-root.' Spanheim in a note on these words cites the following passage from the '*Geoponica*' of Sotion, respecting the use of the *τεύτλιον*, or *σέυτλιον*, which equally mean 'beet,' as an external application in swellings: *μυγνύμενος δέ, κ. τ. λ.* 'the juice of beet mixed with wax, and melted, and laid on with a rag, cures all complaints of a hard and tumid nature.'

882. *χυλὸν—ἀπηθῶν*] 'imparting to it the essence of trifles that I strained out from books.' I have adopted the reading recom-

mended by Biset of ἀπηθῶν 'percolans,' instead of ἀπ' ἥθων, 'è moribus,' as it is in all the editions. In the *Alcestis* of Euripides (v. 983.) there is a passage, in which, though it is put in the mouth of the chorus, the poet seems to pique himself on his learning, and to imply that he displayed more learning in his compositions than his brother poets. But Aristophanes alludes in particular to the γνῶμαι of the Sophists so continually met with in Euripides.

884. τὸ γένος εἶπ' ἄν] 'used to tell the history of the play.' For this meaning of ἄν added to any tense of the indicative, see Hermann on Viger, p. 785.

885. τὸ σαντοῦ] 'Your own history.' Alluding to the low origin of Euripides.

886. παρῆκ' ἄν ἀργόν] 'I used to leave nothing idle.' Alluding again to the silent characters of Æschylus, especially the Niobe and Achilles.

887. γυνή] Aristophanes here makes Euripides, while he attacks the mute and useless characters of Æschylus, pride himself upon having pursued a very opposite conduct, by putting a very considerable part of the dialogue in the mouths of inferior characters. A satirical stroke this on his not sufficiently discriminating his characters, as in the first part of his *Hippolytus*; where the 'sedula nutrix' is a more important character, and has more to say,

than the 'matrona potens'. Thus in the *Acharn.* 399.

ὦ τρισμακάρι' Ἐυριπίδη,
ὅθ' ὁ δούλος οὐτωςὶ σαφῶς ἀπεκρί-
νατο.

And Aristotle, in his *Poetics*, (23) has blamed the Tragedian for introducing Melanippe as discussing the philosophy of the Anaxagorean school, to prove to her father that the children she had herself born and conceived were the offspring of his cows.

891. περίπατος, διατριβή. Schol. i. e. 'disceptatio.' "For on this point, at least, you cannot very well dispute." The slightest appearance of equality between the Athenians and their slaves, would have excited the jealous fears of that free people; and their great poet himself is here made to consider even a theatrical approximation of servants to their masters matter enough for a charge of high treason. What effect would the serious proposal of such a measure produce among some of our trans-atlantic brethren?

892. τουτοιςὶ λαλεῖν ἐδίδαξα] 'I taught these to speak.' Bergler understands by τουτοιςὶ the Athenian orators, and observes what has been remarked by Quintilian, that Euripides's style is an excellent model for those who plead at the bar. But it seems from Æschylus's reply to him that it has here a more general meaning. We shall also find Æschylus presently charging him with having corrupted the language of the

people in general, who were certainly very fond of his verses. Aristophanes then makes him here claim merit from having formed their language. The whole of Euripides's defence is carried on in the strongest vein of irony.

894. *γωνιασμούς*] 'angular inflexions.' Harpocr. in v. Aristophanes here glances at the nicety and refinement of the versification of Euripides.

898. *οὔτοι*] 'This audience.' A reflection on the Athenians for their being pleased with the lowness of the subjects, and the familiarity of style in Euripides's composition.

901. Cynus, son of Mars, fell by the hand of Hercules, as did Memnon by that of Achilles. From the frequency of using bells as an appendage to horses, particularly in religious processions, Longinus applies the word *κώδων* to the pompous ornaments of style. It appears that they were sometimes hung on the shields of warriors, to strike terror into the enemy; and this is mentioned by Euripides himself, Rhesus, 383. Aristophanes may here have touched upon the representation of the Eumenides of Æschylus, where those goddesses were introduced with such a terrific chorus of attendants, as had the greatest effect upon the spectators, and even caused the women with child to miscarry. This gave occasion to a law that reduced the number of the chorus from fifty to fifteen.

903. *Φορμίσιος*] This man is mentioned in the Eccles. v. 97, as hairy in his person; and the Scholiast says his rough aspect was Euripides's chief inducement to place him in the school of Æschylus the *ἀγριόποιος*.

— *Μεγαίνετος*] We have no further information of him than his appellation, 'Manes,' affords us, which was a common name to designate slaves. Aves, 523.

904. *σαρκασμοπιτυκοάμπται*] 'smiling bitterly (like Sinnis) the bender of the fir.' *σαρκάζω* signifies primarily, 'to open their jaws in tearing the flesh off a bone,' like dogs. See Pax, 482. Sinnis was a famous robber in Attica, who, from his prodigious strength, was able to bend the boughs of trees together, to which he then tied his prisoner, and afterwards unloosing the bands that held together the branches, he suffered them to recoil, and his victims were torn limb from limb. He was put to death by Theseus. Ovid. Met. vii. 440.

905. *Κλειτοφῶν καὶ Θηραμένης*] The craft and versatility which rendered the last of these a pupil worthy his master have been already mentioned. See note on v. 492. The first is said to have been ridiculed for his inertness, but nothing further is known of him.

908. *οὐ Χῖος, ἀλλὰ Κῖος*] 'No Chian, but a Cían.' When the islands of Cía and Chios were at war with each other, it is said by

the Scholiast, that this Theramenes was occasionally resident at each, and called himself either a Cīan or a Chīan, as he happened to be at either of these places.

Eustathius, however, suggests the emendation of Κῶος for Κῖος, referring to a lucky throw of the dice when the game is desperate, and alluding to the conduct of Theramenes at the trial of the admirals after the engagement off the Arginusian isles, when though he deserved the most blame, he became their accuser, and exculpated himself.

May we not consider the words a common proverb, without reference to any game, and, with Dindorf, compare it to the fable of the bat, one while a mouse, another while a bird? See Xenophon, Hellen. ii. 25, and Heindorf on Plato, Protag. p. 577, which last passage is very similar to this.

909. τοιαῦτα σωφρονεῖν] 'to be so prudent.' Refer to Porson's note on Eurip. Orest. 1106.

916. κάνασκοπεῖν, πῶς τοῦτ' ἔχει] 'and to enquire how is this?' Casaubon, in a note on Theophrastus Char. p. 232, refers to this passage to shew how strictly the Athenians watched their slaves, and guarded against their thievish propensities.

922. ἀπεδήδοκεν] 'has eaten the herring's head?' Anaxilas, a Comic writer, in Athenæus, viii. p. 342, says, τοῦ κεστρέως κατεδήδοκε τὸ κρανίον. In some editions the reading is ἀπεδήδοκε: but in

Dimeters, whether Iambic, Trochaic or Anapæstic, the last syllable is not common.

926. Eustathius (Il. A. p. 849.) τὴν ἐλαίαν, ἐλάαν Ἀττικῶς. A passage akin to the present one occurs in Athenæus, vi. p. 216. πατάξας τὸ τρυβλίον ἔφη, μάλιστα δ' ἐλάαν.

928. The Scholiast mentions a play (said by some to be the production of Plato the Comedian) called 'Mammacythi'; it is more probable, however, that these were the names of two idiots at Athens.

930. From the Myrmidons of Æschylus: Harpocraton, on the word προπεπώκοτες, has added the two following:

δοριλυμάντους Δαναῶν μόχθους,
οὓς προπέπωκας εἶσω κλισιάς.

It appears they were the words of some embassy to Achilles, entreating his assistance.

933. ἐκτὸς ἐλαῶν] 'out of bounds:' literally, 'without the olives,' an allusion to the Hippodromia, around which were planted olives, to mark the limits of the course. The Scholiast suggests a sort of punning reference to the olives, just before mentioned by Bacchus, as the subject of complaint to the Athenian house-keeper.

936. Sophocles, Elec. 371. μηδὲν πρὸς ὀργήν, πρὸς θεῶν ὡς τοῖς λόγοις | ἔνεστιν ἀμφοῖν κέρδος, &c. Where the Scholiast says, πρὸς ὀργήν, ἀντὶ τοῦ 'ὀργίλως', καὶ 'πρὸς βίαν', ἀντὶ τοῦ 'βιαίως'.

937. ἄκροισι χρώμενος τοῖς ἰστίοισιν] 'Using only the edges of the sails,' i.e. 'not full sail.' Euripides, *Med.* 522. ἄκροισι — ὑπεκδραμεῖν | τὴν σὴν στόμαργον, &c. 'to run under your prating with the edges of the sail,' i.e. 'not with full sail;' a passage misunderstood by Elmsley. Horace;

*Contrahe ventis nimium secundis
Turgida vela.*

939. μᾶλλον ἄξει] Subaud. ὅπως μὴ, 'See that you gradually bear up.'

941. τὸ πνεῦμα] By this is signified what Euripides expresses by θυμοῦ πνοάς in *Phœn.* 411. viz. the passion of Æschylus, which might be compared to a violent wind.

942. πυργώσας] 'having built.' Hence Milton's "build the lofty rhyme." The same expression occurs in an Epigram of Antipater upon Æschylus, as cited by Bergler:

Ὁ τραγικὸν φῶνημα καὶ ὀφρυόεσσαν
αἰοιδὴν
πυργώσας στιβαρῇ πρῶτος ἐν ἐνέπῃ,
Ἀισχύλος Ἐυφορίωνος Ἐλευσινήος
ἐκὰς αἴης
κεῖται κυδαίνων σήματι Τρινακρίην.

943. λῆρον. So Tragedy was as Æschylus found it.

ACT IV. SCENE II.

944. ÆSCHYLUS enters upon his defence against the charges of Euripides. An extract from Mr Mitchell's excellent note on this subject will not be unacceptable

here. "Grandeur and ideal elevation—the contrast between internal liberty and external necessity, and the formation thereby of the human mind to the power of suffering with dignity and constancy; these had hitherto been the grand objects of the Greek Tragedy, to which Æschylus had directed the sublime seriousness of his mind, and Sophocles his severe wisdom. But under Euripides, the 'Attic Tragedy of state-liest and most regal argument' was fast degenerating into homeliness and effeminacy; and the effect upon the public manners was becoming obvious."

To his characters of male and female vice, already mentioned, may be added that climax of absurdity, his Helen, who, as Spanheim observes on Aristotle's authority, declares herself compelled, for certain silly reasons, to commit parricide. The metre is the Aristophanic Anapæst.

— ξυντυχίᾳ] 'meeting.' Which sense it bears in Æschyl. *Suppl.* 93. Ovid has copied this in his opening of Ajax's speech to Ulysses.

945. τοῦτον. This he says turning to Euripides.

947. νουθεσιά. This word is condemned by Thomas Magister as not Attic, but wrongly. See Oudend. in v.

948. πόλεσιν. Respecting the law of the fourth seat in the Aristophanic Anapæst. See Porson's Preface to *Hecuba*, p. lvi.

949. ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους] 'from upright and noble characters hast made them most depraved.' This charge is brought against Euripides by Aristotle, Poet. 25. ὁρθὴ δὲ ἐπιτίμησις καὶ ἀλογία καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὐσῃς χρήσεται τῷ ἀλόγῳ, ὥσπερ Ἐυριπίδης τῇ Αἰγίσθου πονηρία, ὥσπερ ἐν Ὁρέστῃ τοῦ Μενελάου. The same πονηρία is displayed in the Menelaus of the Andromache.

— ἀπέδειξας] 'thou hast rendered.' Attic. Plutus, 210. Vesp. 1478.

950. τεθνάναι. The penultima short. In Æschyl. Agam. the same syllable is long, because there it is a regular contraction from τεθναέναι. Here it is a syn-copated form.

The Scholiast and commentators all observe upon the wit of this passage, the scene being in the Shades. We may, perhaps, preserve the joke by translating τεθνάναι 'to go to Hell.' Compare the ἀναβιψήν νῦν πάλιν, above, v. 159.

952. τετραπήχεις] 'men four cubits high,' i. e. 'of a just stature, deserving the name of men.' The epithet τετράγωνος was still more common in Greece, to express a man whose dealings, like himself, were 'on the square.' Plato (in Protag. 339. and 344.) twice quotes the following line from Simonides;

ἀνὴρ τετράγωνος ἄνευ ψόγου τετυγμένος.

— διαδρασιπολίτας] 'shufflers off of public offices.' Such are the tribe mentioned in Acharn. 601, as serving in Thrace and Sicily for high pay.

954. πνέοντας δόρυ] 'breathing the spear.' Eurip. Phœn. 189. οἱ πνέοντες μεγάλα. Equit. 435. κακίας καὶ συκοφαντίας πνεῖ. Sophocles, Elec. 612. ὁρῶ μένος πνέουσας.

955. θνυμὸνς ἑπταβοείους] 'seven-fold souls.' Ovid,

— "clypei dominus septemplicis Ajax." Met. xiii. 2.

The poet closes well Æschylus's pompous description of the valorous spirit of the Athenians under the influence of his performances, by giving them sevenfold souls, borrowing his epithet from the shield of Ajax, as described by Homer, Il. vii.

956. κρανοποιῶν αὐ μ' ἐπιτρίψει] 'he will wear me to death with perpetually introducing his helmets.' Similarly Virgil, Ecl. vi. 62: "Tum Phaëtoniadas musco circumdat amarae Corticis, atque solo proceras erigit alnos." i. e. canit, illa ita esse facta.

The particle αὐ expresses indignation at a tedious repetition of the same thing; as Rhesus, 874:

ὁ δ' αὐ τὸν αὐτὸν μῦθον οὐ λήξει λέγων.

957. ἐξεδίδας. See Porson, Præf. ad Hecub. p. liii.

959. δρᾶμα ἄρεως μεστόν] 'a drama replete with war,' viz. the 'Seven Chiefs against Thebes,' upon which Æschylus particularly valued himself. Gorgias, in Plu-

tarch's Symp. 7, 9, 10; καὶ οὐχ ὡς Γοργίας εἶπεν, ἐν τῶν δραμάτων αὐτοῦ μεστὸν Ἀρεως εἶναι τὰς Ἑπτὰ ἐπὶ Θήβας. See Dr Blomfield's Preface to his edition of this play.

961. Θηβαίους πεπόηκας ἀνδρειότερους εἰς τὸν πόλεμον] 'you made the Thebans more courageous in the war.' There is an intentional ambiguity in this passage. Bacchus accuses Æschylus of misrepresentation, in making the Thebans braver than the Argives, which was contrary to tradition, and so gratifying the national pride of Athens's bitterest enemies at the expence of her staunchest friends. Æschylus, choosing to understand it as referring to the emulation of their ancestors, which his poems had excited in the Bœotians, takes the opportunity of rebuking Athens for remissness in military education; which as Pericles either could not or would not remedy, he thought fit to praise. Thucydides, ii. 39.

963. οὐκ ἐπὶ τοῦτ' ἐτράπεσθε] 'you attended not to this,' i.e. εἰς τὰ πολεμικά.

964. The cæsura may not fall upon a preposition or an article, according to Porson, (præf. ad Hec. liv.) who corrects this line. Here εἴτα means 'in the next place,' (not in point of time.)

— διδάξας] 'having produced the Persians.' Another masterly Tragedy of Æschylus.

967. ΙΑΥΟΙ] 'Alas!' There is no passage in the Persians, as handed down to us, in which this

word occurs; but so inconsiderable an expression, in fact little better than a direction to the Chorus, might easily have been altered or omitted. Aristophanes appears to allude to their praise of the deceased monarch; and τεθνεώτος means, 'the Ghost of Darius.' M. Poinset, however, thinks the flight of Xerxes to be meant, considering it a slip worthy of Bacchus; and mentions a similar instance in a French play, where Charles the Ninth is killed at the battle of Pavia. But see Dr Blomfield on the Persæ, 617.

970. Ὀρφεὺς—κατέδειξε] 'Orpheus instructed us.' Rhesus, 943:

Μυστηρίων τε τῶν ἀπορρήτων
φωνάς
ἔδειξεν Ὀρφεύς.

In the Anthology, i. c. 25. ep. 9, concerning Orpheus it is said,

καὶ τελετὰς μυστηρίδας εὔρετο
Βάκχου.

— τελεταί. θυσίαι, ἑορταί, μυστήρια. Hesych. The last is its meaning here. See Servius on Virgil, Æn. vi. 642. From this poet, the orgies of Bacchus, said to have been brought from Ægypt to Greece by him, were called Orphica.

971. Μουσαῖος—νόσων] 'Musæus (instructed us in) the cure of diseases.' This is claimed by Prometheus in Æschylus, (Prom. 437.)

εἴ τις εἰς νόσον πέσοι,
ἔδειξα κράσεις ἡπίων ἀκεσμάτων,
αἷς τὰς ἀπάσας ἐξαμύνονται νόσους.

Musæus is supposed to have been son or scholar of Linus or Orpheus. Virgil assigns him a distinguished place in his Elysium. The Scholiast mentions his tomb in Phalerum.

— *Ἡσίοδος*. Pliny mentions Hesiod to have been the first poet who wrote upon agriculture. His 'Works and Days' is well known. Virgil professes to imitate him:

"*Ascræumque cano Romana per oppida carmen.*"

973. ἀπὸ τοῦ—πλὴν τοῦδε] 'from whence, but from this?'

974. Pantacles is said to have been ridiculed by Eupolis for his stupidity.

975. ἔπεμπεν] 'he was leading the procession.' The allusion here is to the description of Paris in the *Il.* iii. 337–8.

Κρατὶ δ' ἔπ' ἰφθίμῳ κυνέην εὐτυκτον ἔθηκεν,

"Ἴππουριν" δεινὸν δὲ λόφος καθύπερθευ ἔνευε.

This observation does our poet no great credit, if he really means to ridicule these lines of Homer. May we not suppose that this paltry remark is put purposely in the mouth of Bacchus, as an oblique reflexion on the ignorance of those who were appointed to decide upon poetical compositions?

977. Λάμαχος ἦρως] 'the hero Lamachus,' i. e. 'the deceased Lamachus,' the ἦρως of the Greeks, answering to the Divus of Tacitus. The Acharnians (wherein this general appears in a very different

light) was acted in the 6th year of the Peloponesian War, the Frogs in the 26th; in the interval, Lamachus had been a distinguished actor in the Sicilian Tragedy, and had there met his death in battle. Thucyd. vii. That he was a truly military character appears from an answer which he made to one of his captains, who, being reprimanded by him for some neglect, promised to be more attentive for the future; 'No,' said he; 'war will admit of no second fault.'

978. ᾄθεν] i. e. from Homer, from reading whom Æschylus is said to have imbibed his inclination for poetry.

980. ἀντεκτείνειν αὐτὸν τούτοις] 'to place himself on a par with them.'

— σάλπιγγος. Æschylus, Sept. c. Th. 394. Virgil. G. iii. 83.

981. The stories of Phædra and Stenobœa, (called Antæa by Homer, *Il.* vi. 152.) are well known. The Stenobœa of Euripides is lost. The subject of his Hippolytus is Phædra falling in love with that person, the son of her husband Theseus by an Amazon.

Spanheim expresses his astonishment that Aristophanes should make Æschylus so far forget himself as to make this observation, when he has drawn Clytemnestra in his 'Agamemnon' murdering her husband for the sake of Ægistheus.

984. κώνεια πίνειν] 'to drink hemlock,' like Sthenobœa.

985. οὐκ ὄντα λόγον τοῦτον ξυνέθηκα ;] 'Is not this the real story which I have composed ?'

988. τοῖς μὲν—τοῖς δέ] 'for as it is the master—so do the poets.'

989. Λυκαβηττοῦς] 'Lycabetti.' Lycabettus was a mountain of Attica, abounding in wolves, (whence its name) and afterwards fruitful in olives. A curious story is told of this hill. It is said that Minerva wanted to lay the foundation of her citadel at Athens, and for that purpose pitched on Lycabettus, which accordingly she was carrying through the air, when a crow met her with tidings of the discovery of Erichonius, (for this trifling slip of the chaste Deity, see Ovid, Met. ii.) upon which the goddess, in a great passion, flung down her mountain, where it now remains. The fondness of Æschylus for geographical description seems to have been inherited, equally with his genius, by Milton.

990. Porson reads Παρνήθων, from Photius on the word Πάρνη. But Photius quotes from the first play of the Clouds. Ruhnkenius has noticed the confusion between Πάρνης and Παρνασσός in a note on Timæus, quoted by Herman, Acharn. 346. Our own poet Gray has, by a slight error, written Παρνήθιοι for Παρνήσιοι, as noticed by Elmsley, in the Classical Journ. xi. p. 137.

993. ἄλλως] 'On other grounds.'

— ἡμιθέους] 'demi-gods.' It will be observed that, in the whole Prometheus, Io is the only mortal

character; and she is approximated to them by her singular fortunes and subsequent deification. In the Eumenides, Orestes and the Pythoness.

995. ἄμου καταδείξαντος] 'Which things I having exhibited.'

996. See the scene between Dicæopolis and Euripides in the Acharnians. Another allusion to his bringing Telephus upon the stage dressed as a beggar. Telephus was the son of Hercules and Auge, and king of the Mysians. Being wounded by the spear of Achilles, he was told by the oracle, that he could only be cured by the spear which gave the wound: for which purpose he went to the Grecian camp disguised like a beggar.

— ἐλεινοί not ἐλεεινοί, the old reading. See Porson, præf. ad Hec. p. viii.

997. οὐκ οὖν—δια ταῦτα] 'Why in consequence of this.'

— τριηραρχεῖν] 'to be trierarch.' The triremes at Athens were built and equipped by the wealthier citizens, no particular number of men being nominated to this office; but their number being increased or diminished according to the value of their estates, and the exigencies of the commonwealth. Potter, Ant. i. 86, where will be found an account of the extreme strictness with which the alleged disqualifications of citizens to undertake this, and the like offices, were examined.

1001. παρὰ τοῦς ἰχθύς] 'at the fish-stalls.' The Attics employ

the name of an article to express the place where that article is purchased. οἱ ἰχθῦνες bears the same meaning in *Vespæ*, 785. See Schweigh. on *Athenæus*, ii. p. 219. The circus, a part of the Athenian agora, was principally occupied by these stalls, where the wealthy and luxurious constantly resorted; fish, and particularly the Copaic eel, being considered among their chiefest delicacies. *Acharn.* 880. There is a very satirical stroke upon the Athenians for their luxury in this article, in the 'Knights'; where they are made to break up a public assembly, and to refuse to listen to a deputy from Sparta with an offer of peace, because they had just been told, that the most delicate sort of fish were then selling uncommonly cheap.

— ἀνέκνυσεν] 'he is wont to emerge.' This is the common meaning of the word; but I would suggest that it may rather mean 'he casts a longing eye upon;' as παρακύπτειν in the *Acharn.* 16. *Eccles.* 202.

1003. Παράλους] 'sailors.' Schol.

1005. Rhyppapæ, was the common shout of the sailors. Hyppapæ occurs, as used for it, in the 'Knights.' The noise caused by sailors rowing with their oars was πίτυλος, as *Æschylus*, *Sep. c. Th.* 861. *Euripides*, *Iph. T.* 1346. whence the verb πιτυλεύω, *Vespæ*, 673.

1006. ἀντιλέγει] 'he contradicts.' There is here a transition

from the plural to the singular. *Euripides* is here charged with having corrupted the language of the common people. A system of dimeter *Anapæsts* here begins, and continues to v. 1026.

1010. Alluding to the birth of *Telephus*, as described by *Euripides* in his lost plays of *Auge* and *Æolus*.

1011. οὐ ζῆν τὸ ζῆν] 'to live is not to live.' See *Euripides*, *Hippol.* 191. The Scholiast, in another place, quotes a passage from the *Phryxus*, to the same purport. But a still more pointed allusion seems to be made to the *Polyidus*, (*Fragm. n. 2.*) on which passage, see *Musgrave*.

1013. γραμμάτεως] 'a notary.' *Potter* says that he was properly an officer attached to the ten representatives of the Athenian tribes, which formed that council known by the name, οἱ ἑνδεκα. In *Acts xx. v. 35*, our translation has it 'the town-clerk.' It appears that these were chosen at Athens by the Orators, to read their laws to the people.

Our poet supposes the manners of the age were corrupted by these improper representations, in which *Euripides* had drawn many of his characters vicious and profligate—had exhibited others in very unbecoming situations, and put very improper sentiments in their mouths.

1016. λαμπάδα δ' οὐδείς οἶός τε φέρειν] 'but no one can carry a torch.' See v. 114. The *Pana-*

thenæa were divided into greater and lesser, the former being celebrated on the 22nd of the month Hecatombæum, once in five years; the latter was observed every year on the 20th of Thargelion. In this last there were three games, managed by ten presidents elected out of all the tribes of Athens, who continued in office four years. On the first day at even there was a race with torches, wherein first footmen, and afterwards horsemen, contended; the same custom was likewise observed in the greater festival. The second contention was *εὐανδρίας ἀγών*, i. e. a gymnical exercise, so called because the combatants therein gave a proof of their *strength or manhood*. The place of these games was near the river, and called Panathenæicum. The last was a musical contention, first instituted by Pericles. In the songs used at this time, they rehearsed the generous undertakings of Harmodius and Aristogeiton. Meursius observes that the torch-race began from the pedestal of a statue of Prometheus, that the competitors were three in number, and the prize was his who could carry his torch to the goal without extinguishing it. From the practice here mentioned by Aristophanes, 'plagæ ceramicæ' came into use as a proverb, to signify blows struck with the open hand, and in jest.

1018. *ἐπαφάνανθην*] 'I died;' from *ἐπί*, *ἀπό* and *ἀναίνω*. The

simple verb *αὔω* means 'to dry;' hence *ἀναίνεσθαι* 'to be dried up,' like a dead body, or 'to die.'

1021. *ὑπολείπόμενος*] 'last.' Polux, vi. 8, 44.

1022. *δεινὰ ποῶν*] 'making dreadful faces.' The same expression occurs, in a different sense, in Nub. 387. 583.

1025. *πλατείαις* (subaud *χερσίν*) 'with their open palms.'

1029. *τείνειν βιαίως*] 'to press on with firmness.'

1030. *ἐπερεῖδεσθαι τορῶς*] 'to make a skilful stand.'

1034. *ἀναδέρεσθον*] 'disclose,' (from *δέρω* 'to flay'.) The old reading was *ἀναδαίρετον*, which Dawes rightly pronounced barbarous, but which he was unfortunate in endeavouring to correct. Misc. Crit. p. 240.

1037. These ironical compliments on the taste of the audience are a severe satire on the decay of military spirit among the Athenians.

1041. *ἐστρατευμένοι εἰσι*] 'they are men who have seen service.' Alluding to the battle of Arginusæ. The freedom of the state was given to all who were present at it; and our poet seems to hint that poetical taste was at the same time conferred on them.

1043. *Φύσεις κράτισται*] 'their talents are of the first order.' Herodotus, i. 60. Demosthenes, Epist. 3. (vol. ii. p. 1477.) give the Athenians the same character,

ACT V. SCENE I.

ÆSCHYLUS. EURIPIDES. CHORUS.

THE contest between the two poets continues. Euripides in the commencement of this scene charges Æschylus with obscurity in the enunciation of his plots, and quotes the *Oresteia*. According to the Scholiast, the *Oresteia* was a tetralogia, comprising the Agamemnon, Choephoræ (of which Euripides quotes the opening) Eumenides, and Proteus, a satyric piece.

1047. *προλόγους*] The Greeks called the openings of their Tragedies, prologues. The Ravenna MS. reads *σου*, which is of the greatest authority. Euripides, therefore, addresses Æschylus in this line, and Bacchus in the following. Most commentators read *σοι*, which is an elegance certainly, but unsupported by authority.

1054. *Ἑρμῇ χθόνιε*] 'Infernal Mercury.' Brunck translates it 'terrestrial M.' But *χθ.* alludes to his well known office of conductor to the souls of the dead. This his melancholy appellation is passed over by the crafty god in his interview with Cario towards the end of the *Plutus*.

— *ἐποπτεύων*] 'administering the power derived from your father.'

1055. *αἰτουμένῳ*] 'thysuppliant.' Thomas Magister, on the word *αἰτοῦμαι*, shews that the Attics used the middle voice of this verb instead of the active.

1058. *τρία*. Understand *ἔπη* or *ιαμβεῖα*. In Pherecrates, *καὶ μνῶνσι μὴ πιεῖν ἀλλ' ἢ μίαν*, where *κύλικα* is understood. Athenæus, xi. p. 481.

1061 *φανεῖ*] 'you shall be found guilty of more than these three Iambics,' i. e. more than these three shall be ridiculed by Euripides.

1062. *σιωπῶ*] 'must I be silent?' For this use of the conjunctive, see Dawes, Misc. Crit. p. 78.

1063. *ἡμάρτηκεν οὐράνιον ὄσον*] 'he has committed a very great blunder.' Hesych. *οὐράνιον*, τὸ μέγα καὶ ὑψηλόν. See v. 721.

1064. *ὀρᾷς ὅτι ληρεῖς*] 'look ye, you are a fool.' These words have been given by some to Euripides; but they are far better suited to Æschylus; for Bacchus was evidently taking Euripides's part. Æschylus addresses Bacchus as uncourteously in v. 1078.

1069. *Ἑρμῇν*] i. e. Mercury, the patron of deceit and stratagem.

1072. *Ἐριούνιον*] 'the Eriounian.' By this name he is twice called in Homer, Il. xx. v. 73. and xxiv. v. 360. in the latter of which the Scholiast gives as its meaning, *μεγαλωφέλης*.

1077. *πρός π.*] 'a grave-digger by descent.'

1078. *οὐκ ἀνθοσμῖαν*] literally, 'you drink wine that does not smell of flowers,' i. e. 'not good wine.' Virgil, *Geor.* iv. 279, "Hujus odorato radices incoque Baccho."

See the *Plutus*, v. 807. where the word *ἀνθοσμίας* also occurs.

1079. *βλάβος*] Attic for *βλάβη*.

1083. Eubulus the Comedian derides Chæremon on the same point, for making use of the terms "water," and "the body of a river," in the same line, to express a single stream;

ῥῥωρ τε ποταμοῦ σῶμα διεπεράσαμεν.

See Casaubon's note on Athenæus, ii. p. 43. We may observe also the *ὡς ἥδομαι καὶ τέρπομαι καὶ χαίρομαι* of the Chorus in the *Plutus*. The Scholiast quotes Homer in several places:

Μηκέτι παῖδε φίλω πολεμίζετε, μηδὲ μάχεσθον.

And also the

Βάσκ' ἴθι, Ἴρι ταχεῖα.

1087. *χρῆσον*] 'lend me a kneading tub, or, if you will, a tub to knead in.' Latin, '*Commoda mihi mactram, aut, si vis, magidem.*'

1089. *ἔχον*] i. e. *ἔστιν ἔχον*, which is equivalent to *ἔχει*: 'it is a very good one.' *ἔχον* elegantly depends upon the *ἔστιν* which is in the preceding clause; so in the *Plutus*, v. 371. *τὸ δ' ἔστιν οὐ τοιοῦτον, ἀλλ' ἐτέρως ἔχον.*

1091. *ἔσθ', ὅτῃ μετῇ πάτρας*] 'is in any one's power, who has his part in a country.' Any person, who, after having been driven from his native country, was enabled to return and reside there, was said *κατέρχεσθαι*. But Euripides censures Æschylus for applying this expression impro-

perly to Orestes, who had returned by stealth only, and was afraid to appear openly at Argos, where Ægistheus, the murderer of his father, and his own avowed enemy, held the sovereign power.

1092. *ἄλλης συμφορᾶς*] 'any calamity.' *ἄλλης* is pleonastic. Porson, on Eur. Med. 298.

1093. Demosthenes (con. Aristocr. vol. i. p. 636.) has these words—"For it is evidently impossible for a man to return (*κατέλθειν*) to a country whence he has not previously been banished." See the *Eumenid.* 459. *Soph. Antig.* 200. and Porson on Eur. Med. 1011. The preposition has precisely the same force in *κατάγω*.

1095. *οὐ φημι*] 'I deny.'

1096. Euripides, *Elec.* 88. Orestes says,

ἀφῆγμαι δ' ἐκ θεοῦ χρηστηρίων Ἀργείων οὐδας, οὐδενὸς ξυνειδότος.

— *τοὺς κυρίους*] i. e. Ægistheus and Clytemnestra.

1097. Euripides would have made a shining figure (at least, as he appears here) among the Tragedians of Tom Thumb's day. See the preface to that valuable Drama.

1099. *τὸ κακόν*] 'the error,' called *βλάβος* in v. 1079.

1100. It was customary with the ancients to raise a mound upon the graves of great persons; which Lucan mentions, speaking of the Egyptians:

"*Et regum cineres extracto monte quiescunt.*"

1104. *τρίς λέγοντες*] This alludes to a well known custom. Homer, *Od.* ix. 65.

πρὶν τινα τῶν δειλῶν ἐτάρων τρίς ἑκάστον αὔσαι.

Virgil, *Æn.* vi. 505.

"Et magnâ manes ter voce vocavi."

In like manner, Hercules, in Theocritus, calls Hylas thrice. This was practised only in the case of those who died in a foreign land, and whose souls were supposed to be recalled thereby to their native country. Aristophanes could not forbear a laugh at these customs and opinions.

1106. *δὲ εἶπω ταῦτόν*] Commentators have produced two passages in Euripides, in which, they assert, useless repetitions are introduced. The first is in the *Phœnissæ*, v. 1380. where, speaking of Eteocles and Poly- nices, he says,

δισσὼ στρατηγῷ καὶ διπλῷ στρα- τηλάτῃ;

the other in the *Orestes*, v. 340.

μὴ κτυπέιτε, μὴδ' ἔστω κτύπος.

It is but justice, however, to Euripides (whom the commentators persecute with as much virulence as Aristophanes) to observe, that his best editors, Valknaer and Porson, expunge the former of these lines as spurious; and that the latter, so far from a blemish, is peculiarly beautiful, as any one who is acquainted with the play will allow.

1108. *οὐ γὰρ ἀλλὰ*] 'for.' The *οὐ* and *ἀλλὰ* neutralise each other.

See this phrase, *Nubes*, 232. *Lysis.* 55.

— *μοῦστιν ἀκουστέα*] 'I must hear.' Attic for *ἀκουστέον*.

1110. The opening of Euripides's *Antigone*, a play now lost.

1111. The industry of commen- tators has furnished us with the curious fact, that while *Æschylus* (*Sep. c. Th.* 774.) and *Sophocles* (*Æd. Tyr.* 1189.) both assert the happiness of *Œdipus* before his fall, *Euripides* himself (*Phœn.* 1589.) contradicts the assertion he has made here, by causing his hero to exclaim, "O fate, how, from the beginning, hast thou engendered me to misery!"

1118. *ἐξέθεσαν ἐν ὀστράκῳ*] 'ex- posed him in an earthen vessel.' Children were usually exposed in their swaddling clothes, and laid in a vessel, (*Eurip.* *Ion.* 16.) which was sometimes called *ὄσ- τρακον* and sometimes *χύτρα*. Hence *χυντρίζειν* is the same as *ἐκτίθεσθαι*, and *χυντρισμός* as *ἐκθεσις*. (*Hesych.*) In the *Thesmoph.* 512, an old woman is mentioned as carrying a supposititious child in one of these vessels, sealed down with wax, to prevent its cries.

1120. *ὡς Πόλυβον ἤρρησεν*] 'he went like a wretch to Polybus.' *ἤρρ.* Gl. *μετὰ φθορᾶς ἦλθεν*. It comes from *ἐρρῶ*, and is explained by *Hesych.* The Attics derive the future, *ἐρρήσω*, and its cognate tenses from the contracted form, as *τυπτήσω*. See *Lysistr.* 459. 1240.

— *οιδῶν τῷ πόδε*. *Euripides*, *Phœn.* 27.

1124. Ironically. Eraseinidas was one of the unfortunate commanders condemned to death after the battle of Arginusæ. Xenoph. Hellen. i. 7. M. Poinsinet has enumerated the names of those who fell with him, among whom was the son of the famous Pericles, who bore the same name. But that translator appears to mistake the meaning of his author in saying that Eraseinidas embezzled the public money sent out to supply his soldiers with provisions and clothing.

Another reflection on the cruelty of the measure in the condemnation and execution of the admirals at Arginusæ.

1128. ἀπὸ ληκυθίου—διαφθερῶ] ‘I will annihilate with a little cup.’ The design of Aristophanes, I imagine, here is, to shew that Euripides was chiefly studious in his compositions of a certain correctness of numbers, and that his versification owed all its beauty to a cadence he much affected. To prove this, Æschylus says, he will take any set of words, that will suit for the conclusion of an iambic verse, and let Euripides repeat as many of his prologues as he pleased, he would engage to affix them to one of the first three lines, and neither the versification or sense should be injured by it.

What Bergler observes of ‘the little cup,’ suiting in construction as well as sound, is correct; but he has carried his notion too far in attempting to make sense of the passage.

1131. Porson calls this line ‘insigniter corruptus.’ On Euripides, Med. 140. § 11. Dr Maltby (on Morell’s Thes. v. θυλάκιον) is mistaken as well as Porson. Dindorf perceived the truth; for a tribrach is here used to suit the subject.

1134. The opening of the Archelaus of Euripides.

1136. Æschylus, by constantly remarking ληκύθιον ἀπώλεσεν, ‘lost a little cup,’ would intimate that all the prologues of Euripides are historical, not dramatical. For these words will fit in and square with his prologues.

In the Fragments of Callimachus § 319, the Scholiast says that Tragedy came to be called ληκύθειος μούσα from this passage in Aristophanes. See Bentley on the passage.

I am, however, inclined to suspect, that the words ληκύθιον ἀπώλεσεν are not merely a metrical completion of an iambic verse, but have also a meaning equivalent to the Latin proverb, ‘Oleum perdidit’—‘he wasted his lamp-oil,’ i.e. misused his time; and that they contain a reflection on Euripides for the great pains he took in finishing his compositions—by the frequent polishing and retouching of which Aristophanes would insinuate he had destroyed all their spirit and vigor.

1139. The opening of the Hypsipyle. Catullus, Ep. Thet. 391.

“Sæpe vagus Liber Parnasi vertice summo.”

— Θύρσοισι. Euripides, Bacchæ, 137. 176.

1140. καθαπτός] 'dressed out.' In the Eccles. 504, συναπτός. From ἄπτειν comes ἐνημμένος, in Nubes, 72.

— ἐν πεύκαισι. Euripides, Bacchæ, 306. Iph. Tau. 1243.

1145. The opening of the Sthenobœa. The Scholiast has subjoined the half line omitted;

πλουσίαν ἀροῖ πλάκα.

1146. βίον] 'enough to live on.'

1148. ὑφέσθαι] 'to lower your sails.' Kuster prefers reading μοι δοκεῖ, 'I advise you to lower your sails.' Sophocles uses the same metaphor, in Elect. 337,

ἦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη
δοκεῖ.

1149. πνευσεῖται. The Attics were fond of the Doric form of the future middle. Eurip. Hipp. 1104. Aristoph. Plut. 496.

1151. αὐτοῦ—ἐκκεκόψεται] 'It will be struck out of his hand.'

1153. A verse from the second Phryxus of Euripides of which Lucian in Macrob. (vol. iii. p. 226. Riesk.) Plutarch, in his life of Isocrates, (vol. ix. p. 331.) and Hesychius on the expression, Γλυκερῶ Σιδωνίῳ, make mention. The Scholiast subjoins the omitted half line—ἴκετ' ἐς Θήβης πέδον.

There is a passage very nearly resembling it in the Bacchæ, 170.

Καῶμον ἐκκάλει δόμων
'Αγήνορος παῖδ', ὃς πόλιν Σιδωνίαν
Λίπων.

1156. διακναίσῃ] 'may spoil.' Strattis; 'Ευριπίδων δὲ δράμα δεξιώτατον διέκναισε: quoted by the Schol. on Eurip. Ores. 269.

1160. The exordium of the Iphigenia in Tauris. Pisa was the capital of Œnomaus, and the scene of his unfortunate chariot race with Pelops. After many contests between it and Elis for the presidency at the Olympic games, it was destroyed by the Eleans.

1163. ἀπόδον] 'Sell it by all means.' The emendation of Dawes, the old reading being ἀπόδος, 'restore it,' or 'pay it.' See Misc. Crit. p. 243.

1164. λαμβάνειν and καταλαμβάνειν] 'to buy,' as Grævius (on Lucian p. 959. t. i.) shews them to mean in Aristophanes, as well as other writers.

1166. The opening of the Meleager, several lines of which will be found in Brunck's note.

1172. The Melanippe begins thus, to which Brunck has added, "Ἑλλην' ἔτικτε. It would perhaps have been as well for Euripides, when he jokes Æschylus for his Scamanders, to have recollected his own fondness for genealogy, so amply shewn in the Iphigenia in Tauris, and which was ludicrously parodied by our author in his Acharnians, in a passage which Mr Mitchell has dressed up in great pomp. See his Arist. vol. i. p. 20. Acharn. v. 46.

1175. σῦκα] 'styes.' Hesych. σῦκα· τὸ ἐπὶ τοῖς βλεφάροις νόσημα, οἷτινες σῦκωσιν.

— ἔφν] 'is natural.'

1177. ἔχω ὡς αὐτὸν ἀποδείξω] 'I have means to prove him.'

1179. Here follows a system of Glyconics and Pherecrateans.

1182. ἀνδρὶ—νῦν] 'a man who has composed by far the most and best odes, before any now still alive.' The Tragedies of Æschylus abound more with Choruses than those of either of his countrymen. His lyric parts are always sublime and poetical, though sometimes obscure.

1187. Βακχεῖον ἀνακτα] 'inspired prince.' I have followed the interpretation of the Scholiast, though Spanheim refers the epithet Βακχεῖον to the custom of poets producing their plays exclusively (with the exception of the Panathenaic festival) at the feasts of Bacchus; whence, says he, they were called Dionysiaci. The expression ἀναξ is applied, in the Persæ, to rowers, who are said to be κωπῶν ἀνακτες. So also in the Cyclops of Euripides, 86. Mitford's translation of this word, as most general, appears best; Spanheim, however, applies it to the Tragic Throne, of which Æschylus had been possessed.

Aristophanes designates Æschylus by a term similar to that which Churchill applies to Dryden,

"Dryden! thou great High-priest of all the nine!"

ACT V. SCENE II.

EURIPIDES. ÆSCHYLUS. BACCHUS.

EURIPIDES attacks the odes of Æschylus. The first two lines of

this medley are from the address of the deputation to Achilles, (already mentioned in these notes) in the Myrmidons of Æschylus; the third from his Psychagogoi.

1189. δείξει δὴ τάχα. Expressed fully in the Lysistr. 377. τοῦργον τάχ' αὐτὸ δείξει: 'fact shall shew it presently.'

1191. λογιόμαι—λαβών] 'I will take some pebbles, and count them.'

1192. See Æschylus, Choeph. 847. and Dr Blomfield's Glossary. This is a most unconnected cento from the different Choruses of Æschylus. Frischlin in his argument prefixed to this Comedy gives a description of this part, which may explain it better than anything I can say. 'A prologis ad Choros transeunt; quos, ut perperam ab Æschylo factos Euripides demonstrat, ipse ex diversis ejusdem tragœdiis varia carmina ridicule consuit, quibus odiosas repetitiones annectit. Sed eandem illi et parem gratiam, idque majori cum venustate, reponit Æschylus.'

1194. The Arcadians honored Mercury in a temple near Cyllene, as their progenitor. λίμνη refers to Stymphalis in Arcadia, where there was a marsh.

1197. Timachidos says this is from the Telephus; Asclepiades, from the Iphigenia.

1200. τρίτος—κόπος] "Here, Æschylus, is a third 'toil' for thee." As much as to say, 'the labour of defending thyself is trebled:' a pun worthy of Bacchus.

1201. *μελισσονόμοι—οὔγειν*] 'the guardians of the Melissæ are near opening the temple of Diana.' The Scholiast says upon *μελ. οἱ διανέμοντες τὰ τῆς πόλεως, ἣ οἰκοῦντες ἐν τῇ πόλει*. Brunck asserts that they were the guardians of the Melissæ, or priestesses of Diana.

1204. From the Agamemnon, v. 104; on which see Dr Blomfield.

1207. Understand *τρέχειν* after *βούλομαι*. Plutus, 953. *ἐς τὸ βαλανεῖον τρέχε*. He would go to the bath, because he was swollen with 'toils.'

1209. *στάσις κιθαρωδικῶν νόμων εἰργασμένην*] 'a stanza compiled from his lyric measures.' Plutarch (de Mus. sc. vol. x. p. 652.) assigns the invention of this νόμος to Terpander, and places among measures of this kind the 'Orthian.' Timachides, according to the Scholiast, notices the use of these μέλη by Æschylus. For the *στάσιμον*, alluded to just above, see Aristotle, Rhet. 24. See Elmsley on Acharn. 176.

1211. *ὅπως—ἦβας*. This medley is compounded partly from the Agamemnon, v. 110, sq. (where see Scholfield's note) and partly from other plays. See Brunck's note on this passage.

1212. *φλαττο-θραττο-φλαττό-θρατ*. The Scholiast observes that the *φλέως* ('paper-plant'), to which this word bears a resemblance in its beginning, abounded in the plain of Marathon. This word seems to have been an imitation

with the mouth of a twanging accompaniment on the Cithara or harp. Euripides, whose Choruses were mostly of a moral and pathetic kind, is made here to play upon those of Æschylus as being composed in a very pompous and lofty style, merely to produce terror.

1213. *πρύτανιν κύνα*] 'official bitch.' It must be recollected that Euripides is the speaker; and, in justice to Aristophanes, be it observed, that the question of Bacchus makes ample amends for the laugh in which our author has indulged at the expence of his favorite poet. Æschylus was present at the battles of Marathon, Salamis and Platæa: the loss of an arm at the second of which probably saved his life some time afterwards, when exposed to the judges on his trial for impiety.

Euripides has submitted the words, *Σφίγγα δυσαμερίαν, πρύτανιν κύνα*, in the stead of the words, *ξύμφρονα ταγάν*, which are Æschylus's, in the place above cited.

1217. *ἰταμαῖς κυσὶν ἀεροφοίτοις*] 'daring dogs, stalking the air.' Æschylus, Prom. 1020.

πηγνῶν κύων δαφονὸς ἀετός.

Agam. 139. *πτανόισι κυσὶ πατρός*.

1222. *ἰμονιοστρόφον μέλη;*] 'the strains of a man turning the well-rope?' The ropes alluded to, *ιμονίαι*, were used chiefly to suspend buckets in wells, and hence these strains were sung by slaves, *ἀντληταί*, when employed in winding up the well-rope for water.

1224. See the Birds, v. 741 and 749, where Phrynichus is compared to a bee.

1226. *πορνιδίων*. The old reading was *πορνιδων*. I have adopted Porson's reading (in Dr Maltby's Thes. Prosod. p. 823.) Porson has remarked the word *ουσιδιον* from Nicomachus in Athenæus, ii. p. 58, where the second syllable is long, inasmuch as the word is derived from *ουσιά*.

1227. *σκολιῶν Μελήτου* ['catches of Meletus.' The reading of Bentley (on Phalaris, p. 300.) Porson (see his note on the Argum. of the Clouds, and Dobree's collation) reads *Μέλητος* as being derived from *μέλειν*. See too Athenæus, xiii. p. 551.

The scolia are mentioned in the Acharnians, v. 532. and the Wasps, 1222. They were so named because the songs were sung by the guests out of turn.

— *Καρικῶν αὐλημάτων*] Some commentators interpret this "barbaric strains," on the authority of Homer, II. xv. 867. others as "servile," from the number of Carian slaves at that time in Greece. Cicero, Orat. c. 8. "Itaque Caria, Phrygia et Mysia, quod minimè politæ minimèque elegantes sunt, adsciverunt aptum suis auribus opimum quoddam et tanquam adipatæ dictionis genus."

1228. *δηλωθήσεται*] 'shall be soon convicted.'

1230. *ἐπὶ τοῦτον*] 'apud eum' (Eurip.) h. e. *cum* huic cantica recitanda à me sint. Dindorf.

— *ὄστράκοις—κροτοῦσα*] 'where is she that rattles with the shells?' Or, as an English poet would have said,

"Bring the marrow-bones and cleavers."

The lower sort of people for want of musical instruments used to beat the tune of their songs on any earthen vessel. Æschylus then calls upon the muse of Euripides, as a low and paltry muse accustomed to such performances.

1233. *Ἀλκύνους*] A cento from the works of Euripides, meant to ridicule his affectation of refined versification. The first lines are a parody on the Iph. in Tau. v. 1089. "Ὀρνις, ἃ παρὰ τὰς πετρῖνας, &c. Part of it is taken from the Meleager, and part from the Hypsipyle.

1239. *πηνίσματα; ὑφάσματα* Schol. 'threads.' *πήνιον*, or *πηναῖ* (Homer, II. ψ. 762. and Lycoph. 145.) 'stamen.' Hence Eurip. Or. 838. *χρυσοπηνήτων φαρεῶν*. And in the Anthol. (i. c. 70. ep. 5.)

μίσθια νῦν σπαθίοις πενιχροῖς πηνίσματα κρούει.

1240. "For these *κερκίδες*, it seems, were a sort of things, nothing like the shuttles of 'these degenerate days.' Every one recollects the 'Arguto pectine' of Virgil." (Twining on Aristotle's Poet. n. 127.)

1241. From the Electra of Euripides, v. 438. The words *μαντεῖα καὶ σταδῖους*, 'oracles and stadia,' are introduced by Æschylus, and must be taken as the accusative implying motion:

"where the dolphin was bounding to oracles and stadia, i. e. distant shores."

1244. From the Hypsipyle, according to the Scholiast. But in the Phœnissæ, 238. we read, πολύνκαρπον οἰνάνθας ἰεῖσα βότρυν. In the Persæ, 627. γάνος ἀμπέλου for 'wine.'

1245. ἔλικά πανσίπονον] 'care-curing tendril.' Eurip. Iph. Tau. 451. Troad. 525.

1247. πόδα τοῦτον] 'this foot?' The Latin of Brunck includes this in italics, though the sense seems rather to indicate its being addressed to Bacchus. The Scholiast observes that ποῦς is here used in its metrical sense; and if the preceding line were an anapæstic dimeter brachy-catalectic (though it will be observed, Brunck does not consider it such) possibly Æschylus might find fault with the shortening of the last syllable in ὠλένας.

1253. ὦ Νυκτός] The lines which follow are in imitation of the monodies in the Hecuba, (see v. 68. of that play) and of the Iphig. in Tau. 151.

1255. Ἀῖδα πρόπολον] 'minister of hell.' Eurip. Med. 981. Ἀῖδα κόσμον. Androm. 1048. Ἀῖδα φόνον. Alcest. 123. Ἀῖδα τε πύλας; in all which places it stands for Ἀΐδος.

1257. παῖδα] Eurip. Hec. 70. μελανοπτερέγων μάτερ ὀνείρων.

1260. Euripides expresses the same in different words in the Hecuba, 609.

1261. These lines are said to be an imitation of a passage in the Eumenides. (qu. of Euripides?) The custom of expiating dreams by ablution is mentioned in the Persæ of Æschylus, where Atossa, after relating a terrific vision, proceeds:

ἔπει δ' ἀνέστην καὶ χεροῖν καλλιρρόου

ἔψαυσα πηγῆς ξὺν θυπόλῳ χειρί.

So also Circe in Apollonius Rhodius, iv. 670. Persius,

"Et noctem flumine purgat." Sat. ii. 16.

See Brunck's note. The metre being Homeric, ὕδωρ is a spondee.

1263. πόντιε δαῖμον] i. e. Neptune. τοῦτ' ἐκείνο. See the Birds, 353.

1266. φρούδη Γλύκη] 'Glyce is gone.' Eurip. Iph. in Tau. 155. φρούδος γέννα: and Hecuba, 163. from which places the preceding lines were partly taken.

— Νύμφαι ὀρεσσίγονοι. From the Xantriæ of Euripides.

1267. ὦ Μανία, ξύλλαβε] . 'O Mania, catch her.' The Scholiast says that the complainant wishes herself mad, and therefore insensible of her woes. Mania was a female, as Manes a male slave.

1271. κνεφαῖος] 'by twilight.' Virgil, Æn. viii. 465.

"Nec minus Æneas se matutinus agebat." A parody on that beautiful Chorus in the Hecuba, v. 900. Μεσονύκτιος ὠλλύμαν.

1277. ἔβαλον. For instances of these repetitions, see the Helen of Euripides, v. 195. Ibid, v. 208. Iph. in Tau. v. 138.

1278-9. These lines are from the Fragments of Euripides's Cretan Priests.

1281. Δίκτυνα. A Cretan nymph so called from δίκτυον, 'a net,' either because she was the inventress of hunting nets, or as having been caught in a fisherman's net when she flung herself into the sea to avoid the pursuit of Minos. She was a follower of Diana, and the Cretans worshipped her for that goddess.

1283. διπύρους ἀνέχουσα λαμπάδας—Ἐκάτα] 'Hecate in either swiftest hand holding up a fiery torch.'

On old coins Hecate is represented with torches. She is called ἀμφίπυρος by Sophocles Trach. and φωσφόρ' Ἐκάτη by Eurip. Hec. 576. and her statue was worshipped with the λαμπαδουχίαι in the island Zerynthus, according to Lycophr. 1179.

1284. παράφηνον] 'light me to the house of Glyce.'

1285. φωρᾶν] 'to detect.' As in the Nubes, 499.

This genuine *story of a Cock and a Bull* is intended as a banter on Euripides's style of monodies, or his introduction of lyric numbers in the dialogue part, the low subjects of his compositions, and his general affectation of painting after nature.

1291. τυροπωλῆσαι τέχνην] 'to weigh out the art of poets like a cheese-monger.'

1296. μὰ τὸν] 'I declare.' The ancients frequently omitted the name of the Deity, whom they invoked to witness the truth of their attestations. They did this out of reverence to the god. Here we may understand, Δία or Ἀπόλλων or Ποσειδῶ. Spanheim quotes a very apt passage from Philo, (de special. legg. t. ii. 271. Mang.) who, after speaking of persons who are unwilling to make an oath before others, adds immediately, εἰώθασιν γὰρ ἀναφθεγξάμενοι τοσοῦτον νῆ τὸν, ἢ μὰ τὸν, μηδὲν προσλαμβάνοντες, προφάσει τῆς ἀποκοπῆς, τρανοῦν ὄρκον μὴ γενόμενον. Similarly in an Epigram of Philodemus,

πέντε δίδωσιν ἐνὸς τῇ δαῖνᾳ ὁ δαῖνα
τάλαντα
καὶ βινεῖ φρίσσων, καὶ, μὰ τὸν, οὐδὲ
καλὴν.

See Matthiæ's Greek Grammar on this phrase.

1297. τις τῶν ἐπιτυχόντων] 'any common person.'

ACT V. SCENE III.

BACCHUS. ÆSCHYLUS. EURIPIDES.

A LARGE pair of scales is brought upon the stage, by which the two poets stand. The πλάστιγγ, here used for scales, in the Peace, v. 1248. is used for the platter with which the game Cottabus was played. In the Choephoræ, v. 287. it occurs as a scourge; and in the Rhesus of Euripides, v. 303. as part of a horse's trappings.

1302. πρὶν ἂν ἐγὼ σφῶν κοκκύσω] "till I shall say 'cuckoo' to you." In the Birds, v. 506. the cuckoo is spoken of as king of Phœnice, at whose bidding the Phœnicians would harvest their wheat and barley.

1304. The opening of the Medea of Euripides, where see Porson's note.

1305. From the Philoctetes of Æschylus. To the Spercheius, the 'king of streams,' in his father's land, Achilles offered his hair on the death of Patroclus. Homer, II. xxiii. 144.

— βούνομοι τ' ἐπιστροφαί] 'and pastures, haunts of oxen.' Frischlin's interpretation, 'pascuique vortices' is absurd. Hesychius rightly explains ἐπιστροφαί by διατριβαί, δαίται.

1306. μέθεσθε] Porson's reading instead of μεθεῖτε. See his note on Eurip. Orest. 141.

1307. τὸ τοῦδε] Understand μέρος τοῦ σταθμοῦ.

1310. ἔπος ἐπτερωμένον] 'a winged verse,' i. e. so light, that when placed in the scale against Æschylus's, that scale rose up.

1311. ἀντιστῆσαι] 'to weigh it against.'

1313. From the Antigone of Euripides. Peitho (worshipped under the name of Suada or Suadela, at Rome) was fabled to be the offspring of Venus and Mercury. Her symbols were a thunderbolt, chains of flowers, and the caduceus of her father.

1314. From the Niobe of Æschylus. The passage is more fully preserved by Stobæus. I cite it as it seems to answer to the preceding passage of Euripides. In the last line it is remarkable that Persuasion is represented powerless over Death.

Μόνος θεῶν γὰρ θάνατος οὐδ' ὠρων ἐρᾷ.
οὐδ' ἂν τι θύων οὐδ' ἐπισπένδων λάβοις,
οὐδ' ἐστὶ βωμός οὐδὲ παιωνίζεται
μόνον δὲ πειθὼ δαιμόνων ἀποστατεῖ.

1315. καὶ and γε must be joined together: 'let go; for again Æschylus's scale descends.'

1318. This is a sly sneer at the sophistry of which Euripides was so enamoured.

1322. βέβληκε — τέτταρα] 'Achilles has thrown quatuorzeux.' Brunck observes in his note, that this is intended to ridicule the Telephus of Euripides, in which the principal characters are introduced playing at dice. Conzsius supposes it to allude to the superiority of Æschylus, who has before been addressed by this name.

1324. From the Meleager of Euripides.

1325. From the Glaucus Potniensis of Æschylus, to which Brunck subjoins this line:

ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι.

1328. ἑκατὸν Ἀιγύπτιοι] 'not even an hundred Egyptians could lift them.' See the Birds, v. 1133. Herodotus mentions the hard labor to which the Egyptians were compelled in building their pyramids, were there no higher

testimony of such compulsion. Had the Comedian lived in our day, he probably would not, on this occasion, have neglected Mr Belzoni.

ACT V. SCENE IV.

BACCHUS. PLUTO. ÆSCHYLUS.
EURIPIDES.

BACCHUS cannot think of giving judgement between Euripides and Æschylus; the former of whom he holds to be ingenious, whilst from the latter he has received the highest entertainment. This was a trick of Aristophanes, to keep Euripides (who, so far from being dead, was doubtless one of his audience) in suspense. This treacherous morsel of praise, carelessly thrown to that poet, could not but lead him to hope that at least Bacchus would not decide against him. In order to strengthen this false idea, Aristophanes pretends, a little further on, that Bacchus has sworn by the Styx to declare Euripides conqueror; and yet, in spite of all this, he has managed to give the palm to Æschylus.

1333. *ἄνδρες σοφοί*] 'the men are clever.'

1334. *δὶ ἔχθρας γενήσομαι*] 'I will incur hatred.' Æschyl. Prom. 120. *τὸν πᾶσι θεοῖς δὶ ἀπεχθείας ἔλθοντα*. Herodotus, Clio, 206. *δὶ ἥσυχίας εἶναι*. Euripides, Phœn. 482.

καὶ μὴ δὶ ἔχθρας τῷδε καὶ φόνου μολών.

1343. *τοῦτον ἄξιν μοι δοκῶ*] 'him I shall take back, I think.'

1344. *Ἀλκιβιάδου*. It appears that this was after the retreat of Alcibiades to the Chersonese, on the unfortunate issue of the battle fought by his lieutenant, Antiochus, against Lysander.

1345. *δυστοκεῖ*] 'is in doubt;' literally, 'is in hard labor.'

1347. A quotation from the 'Guards' of Ion. Suidas in v. *σιγῶ*. and in v. *Σίφνιοι*. Athenæus mentions Ion of Chios the writer of the *Φρουροί* (lib. iv. c. 25.) See Casaubon on Athenæus, p. 318. He also wrote a play called *Φοῖνιξ* or *Καινέυς*. (Bentley's Epistle to Mill.)

1349. Euripides, Hec. 862.

*θέλοντα μὲν μ' ἔχεις
σοὶ ξυμπονῆσαι, καὶ ταχὺν προσαρ-
κέσαι*

βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

1350. *μεγάλα δὲ βλάπτειν*. See Taylor on Lycurg. p. 323. Æschines c. Timarch. init. Thucydides, viii. 60.

1351. Euripides, Med. 408.

*εἰς μὲν ἔσθλ' ἀμνηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώ-
ταται*.

1353. *οὐ χρὴ λέοντος, &c.* This and the foregoing passage, *ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν*,

are cited by Plutarch in his life of Alcibiades, (c. xvi. p. 29. t. ii.) and give us a just idea of his character, who, with abilities to do his country the greatest service, was rendered very dangerous to it by the extreme height of his ambition. This, Aristophanes

hints, had been encouraged by the Athenians, who had raised the lion to his present fierceness by their violent partiality to him, particularly their very flattering reception of him after his first retreat from Athens.

It is worthy of note, that this sentiment is expressed by Euripides plainly, in his Troades, v. 718. respecting Astyanax, and under the same allegory in the Heracleidæ, v. 1005. where Eurystheus speaks to Alcmena of putting to death her grandchildren. Valerius Maximus quotes this passage, but attributes the saying to Pericles instead of Æschylus. (lib. vii. c. 2. n. 9.)

1354. ὑπηρετῆιν] understand χρῆ 'there is no need to breed a lion's whelp—but there is need to submit to him.'

1355. δυσκρίτως ἔχω] 'I have a difficult task to decide.' Euripides, in Erechtheus, Ἀιδούς γὰρ αὐτὸς δυσκρίτως ἔχω πέρι. Æschylus, Prom. v. 663.

χρησμούς ἀσήμους δυσκρίτως τ' εἰρημένους.

1359. πτερώσας Κλ.] 'if any one having winged Cleocritus with Cinesias.' The former was celebrated for his immense size, the latter for his extreme slenderness: and the poet means to hint that this would be a good way of getting rid of both of them. Here is an instance of the nominative absolute, instead of πτερώσαντός τινος. As in the Plutus, 277. See Valeknaer on Eurip. Phœn.

p. 101. and Hippol. 23. Sophocles, Antig. 259.

λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί, φύλαξ ἐλέγχων φύλακα.

Refer to Matthiæ's Grammar.

1366. οὐ μανθάνω] Strato, the Comedian, (in Athenæus, ix. p. 382.) has imitated this:

οὐ μανθάνω τούτων οὐδέν, οὐδὲ βούλομαι.

ἀγροικότερός εἰμι· ὥσθ' ἀπλῶς μοι διαλέγον.

The Scholiast quotes a common proverb in nearly the same words.

1368. The ridiculous scheme which Euripides had been suggesting was probably a banter on the very absurd plans that had been proposed for the public benefit. Dropping this, he now enters into general politics, and marks his disapprobation of the ministers and their measures.

1370. I have retained the reading preserved by Suidas in v. σαφέστερον. See Porson, Opuscula, p. 382.

1373. Παλάμηδες. Either because these sentiments of Euripides were taken from his Palamedes, or from the original genius of that warrior, to whom, among other discoveries and inventions, the game of chess is ascribed. Athenæus, i. p. 17. has quoted this line of Eupolis:

Παλαμηδικόν γε τοῦτο τοῦ ξεύρημα καὶ σοφόν.

1377. πόθεν; i. e. οὐδαμῶς. Hesy.

1379. πρὸς βίαν] 'out of necessity.' So πρὸς ἀνάγκην; πρὸς

καιρόν, 'opportunistically'; πρὸς εὐσέβειαν 'piously'; πρὸς ἡδονήν, 'pleasantly.'

1380. The phrase πῶς ἂν σώσειε; 'how could one save?' is illustrated by Dawes, *Misc. Crit.* p. 207.

1381. ἢ μήτε χλαῖνα μήτε σισύρα συμφέρει.] 'whom neither a woollen garment, nor one of skins suits?' The opposition of these two vestments is not very clear. Pindar, *Ol.* ix. 146. calls the first "a warm protection against the chill air," ψυχρῶν εὐδιανὸν φάρμακον αὐρῶν. Probably the first designates the more polished, the καλοικῆγθοι of Athens, and the latter their rude churls, their καθάρματα and Cleons.

1382. ἀναδύσει. This is generally taken for the future active; 'discover, I conjure you, whether the city can recover again.' I take it to be the second person of the future middle, 'if indeed you will return up again to earth;' and then the ἐκεῖ in the next line will mean 'above,' i.e. 'on the earth.' So Cæsar, (in Plutarch, *vit. Pomp.* c. 57.) ὅπου γὰρ ἂν τῆς Ἰταλίας ἐγὼ κρουσω τῷ ποδὶ τὴν γῆν, ἀναδύσονται καὶ πεζικαὶ καὶ ἵππικαὶ δυνάμεις.

1385. Suidas in v. τὴν γῆν. When in fact they should act up to the oath which was taken by the young Athenians in the temple of Agraulos, and implied that they would consider wheat and barley, and vines and olives, to be the limits of Attica: "by which," says Plutarch, "they were taught to claim a title to all lands that were manured and fruitful." With

this may be combined the advice of Pericles, in the last oration recorded of him in Thucydides, book ii.

1387. πόρον] 'their navy as their revenue, their revenue as loss.' There is a play upon the word πόρος, which bears two meanings, 'ratio comparandæ pecuniæ,' and 'expeditio.' Here ἀπορία is used as it is in Thucydides, ii. 19. for ἀδυναμία, and the whole sense of the line is, that as the Athenians would find their navy their best resource; so, on the other hand, their weakness would be shewn in land expeditions.

In the last scene of this act we find a satirical stroke at certain πορίσται, 'persons who suggested plans for the improvement of the revenues.'

1388. Bergler remarks on the custom of the tributaries to come to Athens with their complaints against each other, and whereby the populace was principally supported.

1392. ἢ μὴν. These particles are used peculiarly when an oath is made.

1393. Another allusion to the obnoxious line in the Hippolytus, 611. Euripides's sophistry is here retorted upon himself. See *Thes-moph.* v. 275.

1394. For ἀνθρώπων thus added to superlatives, See Porson, *Præf.* ad Eurip. i. p. lxii. Euripides forgets he is speaking to a god. So, in the *Birds*, Hercules addresses Neptune thus; ὦ δαίμονι ἀνθρώπων Πόσειδον.

1396. See *Acharn.* v. 287. *Equites*, v. 1234.

1397. Parody of a line in the *Æolus* of Euripides. Brunck (see his note) mentions a repartee of the courtesan *Lais* to the Tragedian, in which she twits him with the same line.

1399. Brunck has adduced three passages, from the *Phryxus*, *Polyidus* and *Hippolytus*, in which this idea is found. In the next line, Aristophanes alludes to the practise of sleeping on skins.

1401. *χωρεῖτε τοῖνυν, ὦ Διόνυσε.* The verb plural is often joined to a vocative singular, when, though one person only is addressed, the speech is directed to many. *Lysistr.* 1166. *ἄφετ', ὦ γὰρ, αὐτοῖς.* *Vespæ*, 975. Terence, *Adelph.* ad fin. "*Æschine*, effundite, emite, facite, quod vobis lubet." *Sophocles*, *Ced. Col.* 1104. 1112.

1404. A system of Trochaic dimeters.

1413. *Σωκράτει.* Euripides lived upon a footing of the greatest intimacy with Socrates. Aristophanes supposes that he learned from him the *λαλία*, or familiar style of conversation, which he had introduced into his Tragedies.

ACT V. SCENE V.

PLUTO. *ÆSCHYLUS*. CHORUS.

1426. *δὸς τουτί.* Pluto's presents are supposed to be halters. Cleophon has been mentioned before. Nichomachus was a scribe, against whom Lysias spoke. Of

Myrmes and *Archenomus* nothing is known. But all appear to have been men unworthy of the light of heaven, and fit only for Hades, (v. 1430.)

1434. *Adimantus* was an Athenian admiral, suspected of being in the pay of Sparta. *Xenophon*, *Hell.* i. 4. 21. He was the son of *Leucolophus*.

1441. *σοφία*] 'in genius.' *Quintilian* (*Instit.* x. 1.) leaves the question of superiority undecided: *Cicero* gives the palm to *Sophocles*. *Orat.* c. 2.

1447. *προπέμπετε*] 'escort him.' Allusion seems to be made to the *Eumenides* of *Æschylus*, v. 1008. *πρὸς φῶς ἱερὸν τῶνδε προπομπὸν ἵτε.* and 1025. Pluto addresses the Chorus of *Mystæ*.

1450. *πρῶτα.* This is partly from the *Glaucus Potniensis*, partly from the *Eumenides*, v. 1010.

1454. *Κλεοφῶν.* He was of the number of those, who were against the peace, and who, before this, after the victory gained by the Athenians at *Cyzicum*, opposed the Spartan envoy who petitioned for a truce; (*Diodorus*, xiii. c. 53. where see *Wesseling*.) and again after the battle at *Cynossema*, according to the Scholiast on *Eurip. Orest.* p. 153.

Aristophanes had before charged him with being a foreigner; and now bids him fight in his native soil, i. e. among the Barbarians.











